Saradiya Jnana Mahotsava Lecture Series—5

RTU IN SANSKRIT LITERATURE

By
Dr. V. RAGHAVAN

FOREWORD BY
Dr. R. K. SHARMA
Director, Rashtriya Sanskrit Samsthan
Ministry of Education & Social Welfare, New Delhi

GENERAL EDITOR
Dr. MANDAN MISHRA
Principal





SHRI LAL BAHADUR SHASTRI KENDRIYA
SANSKRIT VIDYAPEETHA, DELHI
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FOREWORD

I have great pleasure in introducing 'Rtu in Sanskrit Literature' representing the learned lectures delivered by Dr. V. Raghavan during the Saradiya Jnana Mahotsava held in 1971 under the auspices of the Shri Lal Bahadur Shastri Kendriya Sanskrit Vidyapeetha, Delhi, one of the leading Sanskrit institutions in the country working under the Rashtriya Sanskrit Samsthan.

Right from the constitution of the Sanskrit Commission, there was not a single activity for the propagation and development of Sanskrit undertaken by the Ministry of Education in which Dr. Raghavan has not given his valuable contribution. As a scholar par excellence and as an intellectual giant, he has an International reputation extending over four decades. As an ardent student of Sahitya and himself a composer, and as a connoisseur of art and music, he has placed his versatile gifts at the service of several cultural organisations in the country. Nobody could have been a better choice than Dr.Raghavan for delivering these lectures on the Seasons as depicted in Sanskrit Literature, under the auspices of the Vidyapeetha. He has fulfilled this assignment admirably. The Vidyapeetha authorities have great pleasure in publishing the lectures delivered by him.

Not only did he take the trouble of delivering these lectures and agreed to get them published, but even the honorarium that was paid to him for these lectures was donated by him for the benefit of the Vidyapeetha. The Rashtriya Sanskrit Samsthan and Shri Lal Bahadur Shastri Kendriya Sanskrit Vidyapeetha are therefore both indebted to him in more ways than one. We look forward to many more such opportunities when the fruits of his long years of ceaseless endeavour in the field of Sanskrit research will be made available to us. I may assure him that the Vidyapeethas and the Samsthan are always ready to make his researches available to the wider Sanskrit world.

R. K. Sharma

प्रस्तावनोक्तिः

श्री-लालबहादुरशास्त्री-केन्द्रीय-संस्कृत-विद्यापीठेन संस्कृत-संस्कृत्योः प्रचारप्रसारार्थमादृतासु विविधासु प्रवृत्तिषु शारदीयज्ञान-महोत्सवाख्या काचित् साधिष्ठा गरिष्ठा च प्रवृत्तिः पंचषवर्षेभ्यः प्रचलति । अत्राखिल-भारतीयप्रतिष्ठास्पदानां विद्वद्वरेण्यानां मार्मिकेषु विषयेषु व्याख्यानमाला आयोज्यन्ते, प्रकाश्यन्ते च ।

९ मार्च १९७० दिनांकात् ११ मार्च १९७० दिनांकं यावत् प्राच्य-प्रतीच्योभयविद्याविद्योतमानमानसानां, देशविदेशयोः प्रथितप्रतिभाप्रकर्षाणां, विलक्षणविचक्षणानां, नानाशिक्षासंस्थानसंचालन-निर्देशन-प्रकाशितालौकिक-सामर्थ्यानां, तत्तदनुसन्धानसाधिताभीष्टसिद्धान्तसाधिम्नां, विविधव्युत्पत्ति-शालिशिष्यवर्गविख्यापित-गरिम्णां, तत्रभवतां डा० वे. राघव-महानु-भावानां 'संस्कृतसाहित्ये ऋतु'रिति विषये यदखिलसंस्कृत-वाङ्मया-वगाहनपिशुनं व्याख्यानत्रयमभूत्, तस्य वैशिष्ट्यमिदानीं भवतां समक्षमेवास्तीति न वाचमपेक्षते ।

अस्यां प्रकाशनमालायां वैदिकविज्ञानं हिन्दीसंस्कृतयोः, पञ्चामृत-माङ्ग्लभाषायाम्, ऋग्वेदकविविमर्शश्च संस्कृते प्रकाशनं प्राप्यन्त । अथैनं 'संस्कृतसाहित्ये ऋतु'रिति व्याख्याग्रन्थं कृत्स्नस्य विश्वस्य विदुषां संस्कृत-साहित्यानुरागिणां च सेवायां प्रस्तुवतो मे यत्सत्यमत्यन्तमेव सन्तुष्यत्यन्तः-करणम् । श्रद्धेयानां डा० वे. राघव-महानुभावानां संस्कृत-विद्यापीठे निरतिशयेनानुरागेण यदिदमीयं गौरवमास्थापितम्, तस्येदं संवर्धनमिति च तान् प्रति हार्दिकीं कृतज्ञतां श्रद्धाभरसमन्वितां प्रकाशयामि । विश्वसिमि च यदनेन मनीषिणां कुतूहलकारिणा व्याख्यानेन समुचितः सम्मानः समासादयिष्यते, समेधयिष्यते चास्माकं शारदीयज्ञानमहोत्सवायोजनो-त्साह इति ।

विदुषामाश्रवः

मण्डनमिश्रः

प्राचार्य

PREFACE

Sanskrit poetry offers scope for several studies from the purely literary and aesthetic point of view but unfortunately the pre-occupation of Indology with the use of Sanskrit literature for the setting up of historical and chronological skeleton-frames has deadened, so to say, the finer sensibilities and enjoyment of the Sanskrit muse in her rich and variegated expressions in the epics, the long and short poems, and in prose and drama. The earliest impact, abroad, of Sanskrit was in the purely literary world and today the interest in its literary values is increasing as seen in the continuous production of translations of Sanskrit poems, plays and narratives.

In the midst of my pre-occupation with manuscripts-survey and the *New Catalogus Catalogorum*, I have been, off and on, making contributions to the literary study of Sanskrit creative writings, but have not been able, so far, to do more in this line. Of the several subjects of this kind, one that had long been on my mind is the idea of *Ṛtu* and the beauty and appeal of *Ṛtu*-poetry in Sanskrit. My thanks are due to the authorities of the Sri L. B. S. Kendriya Sanskrit Vidyāpīṭha, Delhi for giving me an opportunity to take up this subject and deal with it in a course of three lectures under their annual *Śāradīya Jñāna Mahotsava* endowment.[1]

To Dr. R. K. Sharma, Director of the Rashtriya Sanskrit Samsthan, Ministry of Education, to Sri Chapalakanta Bhattacharya, M. P., Chairman, and Dr. Mandan Misra, Principal, L.B.S. Kendrīya Samskṛta Vidyāpīṭha, I must express my gratitude for the arrangements they made for these lectures and the interest they evinced in their publication. It is a matter of gratification to all of us that this book could be brought out on the occasion of the first International Sanskrit Conference of the Ministry. Dr. S. S. Janaki, my former student, helped me with the reading of the proofs and the checking of the Indexes. The M. L. J. Press (Private) Limited is to be thanked for the printing of the work.

V. Raghavan

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1. These were delivered on 9th, 10th and 11th March, 1970.

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ग्रीष्मो हेमन्त उत नो वसन्तः शरद्वर्षाः सुवितं नो अस्तु ।
तेषामृतूनां शतशारदानां निवात एषामभये स्याम ॥ *Ibid.* V. 7.2.9

ऋतवश्च मे कल्पन्ताम् । *Taitt. Ār.* III. 7.3

ऋतून् यज ऋतुपतीन् आर्तवानुत हायनान् ।
समाः संवत्सरान् मासान् भूतस्य पतये यजे ॥ *Av.* III. 10.9

ऋतुः सुदर्शनः कालः । —*Viṣṇusahasranāma-stotra*

अहो ऋतुकालप्राधान्यम् !
—Vararuci's *Ubhayābhisārikā* 3/4

CORRECTIONS

Page	Line	Read
10	3 from bottom	II.56. 6-7, 10-11
11	18 ,, ,,	prevailing
	2 ,, ,,	Kausalyā
12	9	Ayodhyākāṇḍa (63.15)
13	11 from bottom	Book IV
14	22	IV. 1.69
16	10	drink (8)
29	7	Add the verse no.: 4
46	Foot-note	Rangaswami
50	14	concerted
70	6 from bottom	Agnimitra
71	4 ,, ,,	Prologue
113	18	Sun."
114	last line	Add the reference : (*Smv.* p. 238)
115	24	*Vasantatilaka*
116	6	Kamalāyudha
124	7	II.82
171	Paragraphs 2, 3, Ṛtu-qualities, association:	Add : See above p. 5, *Taitt. Saṁ.* III.2.5; see also *Kāṭhaka Saṁ.* IV.14— Vasanta=*Ūrja*, *Payas* Grīṣma=*Ojas*, *Tejas* Varṣā=*Puṣṭi*, *Paśu* Śarad=*Anna*, *Varcas* Hemanta=*Sahas*, *Vīrya*
,,	15	attendence
173	6, 7 from bottom	established as
174	12 from bottom	VII.26
175	12	lady-attendant

I

Ṛtu in Veda, Itihāsa, Purāṇa etc.

(i)

Ṛtu is from the same root as and twin to the other well-known concept of *Ṛta*. From the order of Nature and regularity with which things in Nature move and progress, the ideas of moral order and truth grew from the word *Ṛta*. *Ṛtu* and *Ṛta* go together as two aspects of action or movement from the same root 'Ṛ' 'to go'. The *Nirukta* says "*Ṛtur* arter gati-karmaṇaḥ" (II.25)[1]. Renou has reviewed the interpretations and discussed the meaning of *Ṛtu* in relation to *Ṛta*, in his paper on Vedic *Ṛtu*.[2] Geldner held that by '*ṛtunā*', '*ṛtubhiḥ*' etc., the Veda meant 'in one's turn'. According to Roth, *Ṛtu* meant 'time', 'suitable time' and 'proper time for sacrifice'. Monier-Williams[3] records the meanings 'fixed time for sacrifice', 'epoch', 'season' and 'fixed order', 'rule', 'light' and 'splendour', and that the forms '*Ṛtuśaḥ*' and '*Ṛtuthā*' meant 'orderly', 'duly' and 'at right time', and that '*Ṛtvīya*' meant 'regular'. Renou attached to the concept the idea of 'division' and interpreted a form like '*ṛtunā*' as 'according to the division'. A functional and distributive aspect was also considered an important part of the meaning of *Ṛtu*. To the root 'Ṛ' itself, he would assign an extension of the idea of 'going' to 'bringing about a continuity'. While *Ṛta* was the abstract aspect, *Ṛtu* was the active aspect. It is from these ideas that *Ṛtu* came to mean the form in which Nature expressed itself in an orderly sequence in particular, specific and patent forms, in short, the Seasons.

A brief survey of the word *Ṛtu*, as it occurs in Vedic literature beginning with the *Ṛgveda Saṁhitā*, will give us an idea of the way the significance of this word grew. In *Ṛv*. I.15, the gods Indra, Maruts, Tvaṣṭṛ, Agni, Mitrāvaruṇa, Draviṇodas, and Aśvins are asked to drink the *Soma* with *Ṛtu*: 'Indra somam piba ṛtunā' and so on. In the same strain is II.37 where again the gods are asked to drink *Soma* with the *Ṛtus*, the difference being that in the former hymn *Ṛtu* is in singular and here it is in plural in three verses (*Ṛtubhiḥ*). The primary super-Seasonal meaning of 'by turns' or 'in order' might have been meant in the above instances. The mention of the *Ṛtus* of *Uṣas* in *Ṛv*. I.49.3 and 'ṛtubhir dhruvebhiḥ' with reference to the offerings to Agni in *Ṛv*. I.84.18 must also be in this sense of 'appearance at regular times' and 'fixed times'. From this, it appears to be a far cry to the Xth *Maṇḍala*, where we have the well-known

1. See also Uṇādi I. 72 : 'Arteśca tuḥ'.
2. In *Indian Culture* XV. 1-4 (July 48-June 49), pp. 21ff.
3. In his Dictionary.

Puruṣasūkta definitely mentioning the Seasons. Three or perhaps four Seasons are expressly mentioned here with their names, *Vasanta, Grīṣma* and *Śarad* and possibly *Prāvṛḍ*, if we go by the *Av.* reading. In the great cosmic conception of the creation as a sacrifice of the Supreme Being, the gods used *Vasanta* (Spring) as the ghee for the oblation (*Ājya*), *Grīṣma* (Summer) as fuel (*Idhma*), *Śarad* (Autumn) as the food offering and sprinkled the Supreme Being to be sacrificed, with water of the Rains.

Vasanto'syāsīd ājyam grīṣma idhmaḥ śarad haviḥ
tam yajñam barhiṣi praukṣan (*Ṛv.* X.90. 6-7)

read more explicitly as '*prāvṛṣi* praukṣan' in the *Av.* (XIX.6.11). The appropriateness of the imagery of the *Ṛsi* here will be clear when we realise how with Spring goes rich and fatty ghee, heat and burning with Summer, food-stuff consumed with Autumn, the season of harvest and water with the Rains.

Ṛv. VII.103, the famous Frog-hymn, may be taken as a graphic picture of the Rains, how they bring out the frogs with their diverse kinds of articulations. In fact in this *Sūkta* not only is the rainy season, *Prāvṛḍ*, mentioned more than once, but in the penultimate verse the sequence of Seasons, of *Gharma* (Summer) followed by the Rains in the orderly and undisturbed course of the twelve months (*dvādaśasya*) of the year (*saṁvatsara*) as ordained by the gods (*devahitim*) is mentioned. II.33.2 prays to Rudra for a long life of hundred winters (*śatam himāḥ aśīya*) and X.161 invoking long life, mentions a hundred Autumns, Winters and Springs (*Śarad, Hemanta* and *Vasanta*). Thus all the five seasons are spoken of with their names in the *Ṛv.* It is clear that the sixth Season *Śiśira* was not separately counted and all the four cold months were counted as one *Hemanta* or as it happens in the *Taitt. Saṁ.* in a compound *Hemanta-śiśira.* That this was so is known from a number of contexts in the *Taittirīya* and other *Yv. Saṁhitās*, e.g. I.6.2.3; IV. 3.3.2. where *Hemanta-śiśirau* as a compound is given as one Season; and in I.6.1.2., VII.3.8.1. etc. the Seasons are counted as five (pañca vā ṛtavaḥ saṁvatsare)[1]. While metaphorically the name of any one Season applies generally to the whole year, *Śarad, Varṣa*, or *Hima*, it may be noted that *Śarad* leads such usage, evidently because of the nature of that Season, its appeal and its association with the produce of the land.

The 'Six Seasons' had become well established in the *Yajurveda* and also in the *Brāhmaṇas* and become part and parcel of the round of sacrifices and offerings performed throughout the year, although occasionally five also came up as their number. The common name of the performer of the sacrifice, we may note, is '*Ṛtvig*' meaning

1. For some other passages mentioning five Seasons, see the *Kālamādhava*, section on the *Ṛtus*.

'one who sacrifices at the *Ṛtu*, '*Ṛtu-ij*'. The sacrifices were based on the background of the phenomena of Nature as they passed in procession; the sacrificial calender notated with the *Ṛtu*-dates is unfolded here.[1] While, in this connection, the *Taitt.Saṁ.*, for example, mentions *Ṛtu* as such and the different actual *Ṛtus* often, the *Brāhmaṇa*-texts offer several explanations and correlations which bring out the ideas that grew round the *Ṛtu* and the extent to which *Ṛtu* reigned over the mind. It is with the *Ṛtus* that one is initiated or consecrated for the sacrifice, says the *Taitt.Saṁ* (V.2.4.2): "Ṛtubhir vā etam dīkṣayanti'. 'The *Ṛtu*-bricks' (*iṣṭakās*) are also well-known as in, *Taitt. Saṁ*. V.4.2.2:

अथ षष्ठीं चितिं तनुते, षड् वा ऋतवः संवत्सरे, ऋतुष्वेव संवत्सरे प्रतितिष्ठति ।

The year *Saṁvatsara* is just a succession of the Seasons. The *Ṛtus* are serially correlated thus to Gods and metres in the act of consecration as the sacrificer takes his seat on the skin of the dark antelope, the *Kalpa* calling this *Ṛtu-dīkṣā* (*Taitt. Saṁ*. VII.1.18.1). It may be noted that the mantra mentions together the terms *Ṛta* meaning sacrifice and *Ṛtu* its time, with which the *Dīkṣā* is done.

भुवो देवानां कर्मणा अपसा ऋतस्य पथ्यासि, वसुभिर्देवताभिर्देवतया गायत्रेण त्वा छन्दसा युनज्मि वसन्तेन त्वा ऋतुना हविषा दीक्षयामि । रुद्रेभिर्देवेभिर्देवतया त्रैष्टुभेन त्वा छन्दसा युनज्मि ग्रीष्मेन त्वा ऋतुना हविषा दीक्षयामि ।

and so on, mentioning in the further lines Ādityas, *Jagatī* Chandas and *Varṣas*, Viśve Devas, *Anuṣṭubh* Chandas and *Śarad*, Aṅgirasas, *Paṅkti* Chandas and *Hemanta-Śiśira*.

In *Ṛv*. I.49.3, on *Uṣas*, there is a graphic picture of birds, and animals and human beings, becoming active all across the atmosphere, close upon the '*Ṛtus*' of the Dawn; '*Ṛtus*' here is of course in the primary sense of orderly appearance or progression. This recurs in *Taitt. Saṁ*. (IV.3.11.6): The thirty *Uṣas* - sisters of the month come to the sacrificial acts with their light; with their far-reaching and all-knowing minds, these creative *Uṣasas*, spread forth the *Ṛtus* and shining in their light, come round the Sun.

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1. In *Ṛv*. X. 85.18, पूर्वापरं etc., the Sun, the Supervisor of everything and the Moon, the author of the Seasons are both described as proceeding towards the Sacrifice (परियातोऽध्वरम्; ऋतूँरन्यो विदधत्). The *Kālamādhava* quotes this in support of the *Ṛtus* being *Cāndra*, as against the other view that they are *Saura*.

त्रिंशत्स्वसार उप यन्ति निष्कृतं समानं केतुं प्रतिमुञ्चमानाः ।
ऋतूंस्तन्वते कवयः प्रजानतीर्मध्येछन्दसः परि यन्ति भास्वतीः ॥

Taitt. Saṁ. IV. 3. 11.6

In the 15th and concluding verse of this hymn, the first of the *Uṣasas* is called the '*Ṛtūnām patnī*', the mistress of the *Ṛtus*. With this may be compared the following mantra quoted in the *Kauśika Sūtra*, 101.1-2 :

उदेतु श्रीरुषसः कल्पयन्ती पूल्यान् कृत्वा पलित एतु चारः ।
ऋतून् बिभ्रती बहुधा विरूपान् मह्यं भव्यं विदुषी कल्पयाति ॥

We shall see now some other passages which fill in the picture of the *Ṛtus* with features that form part of their essential natural character. *Taitt.Saṁ* VII.2.10 sets forth a significant narrative : *Ṛtus Vasanta* etc., themselves turning into *Ṛtviks*, performed of yore the *Dvādaśāha Satra* for Prajāpati and Prajāpati gave these to them : To *Vasanta* all the enjoyable essences, *Rasa*; *Yava* or the barley grain to *Grīṣma* ; the herbs, *Auṣadhis* to *Varṣas*; the grains, *Vrīhis* to *Śarad*; the grains *Māṣa-tila* to *Hemanta-Śiśira*.

ऋतवो वा एतेन प्रजापतिमयाजयन् तेष्वाध्र्नोदधि तदृध्नोति ह वा ऋत्विक्षु य एवं विद्वान् द्वादशाहेन यजते, तेऽस्मिन्नैच्छन्त स रसमह वसन्ताय प्रायच्छत्, यवं ग्रीष्माय, औषधीर्वर्षाभ्यो, व्रीहीन् शरदे, माषतिलौ हेमन्तशिशिराभ्याम् etc.

In the first book itself, the *Taitt.Saṁ.* gives us a set of names of the months of the year which comprise the Seasons, in the libation to the *Ṛtus* called *Ṛtu-graha* (I.4.14) ; these names seem to be earlier to the other well-settled names, after the constellations associated with the full moon each month, Caitra etc.

मधुश्च माधवश्च शुक्रश्च शुचिश्च नभश्च नभस्यश्च इषश्च ऊर्जश्च सहश्च सहस्यश्च तपश्च तपस्यश्च उपयामगृहीतोऽसि संसर्पोऽसि अहस्पत्याय त्वा ॥

The text is glossed later in VI.5.3, where the *Ṛtu-pātra* or the vessel of the libation to the Seasons is mentioned as two-faced, as each *Ṛtu* comprises two months. These names found favour in classical literature and poetry. These names occur suddenly in *Taitt.Saṁ.* and no etymology of these is found in the Vedic texts. They again occur later in IV.4.11 which groups pairs of them into the six respective Seasons, but without any further explanations. In the classical lexicons, the etymologies offered for these are those bearing the background of later love-poetry. Thus *Madhu* is derived from *Man*, meaning season most esteemed or best known ; *Mādhava* as full of flowers ; *Śukra* and *Śuci*, both from *Śuc*, in the sense of the sorrow produced for the separated lovers (*pravāsins*) and so on. It is however possible to get behind these and suggest more satisfactory etymologies

for these names. *Madhu* and *Mādhava* relate obviously to the sweetness and enjoyability of the Spring months ; *Śukra* and *Śuci* to the brightness and light of the Summer-months ; *Nabha* and *Nabhasya* to the clouds and the skies of the Rainy months ; *Iṣa* and *Ūrja* to food or sap and strength of the Autumnal months ; *Saha* and *Sahasya*, to the fact that we have to bear and endure the cold of this Season ; and *Tapa* and *Tapasya* perhaps to the way earth is scorched up by the withering of vegetation and barren-ness.

We may relate to this characteristic description of the months and the seasons, a later text in the same *Saṁhitā* (III.2.5). While offering the *Bhakṣa* or portions of the *puroḍāśa* to be eaten by the *Pitaras*, the *Pitaras* are saluted and addressed six times, mentioning each time a quality assigned to them :

[1]नमो वः पितरो रसाय नमो वः पितरः शुष्माय नमो वः पितरो जीवाय नमो वः पितरः स्वधायै नमो वः पितरो मन्यवे नमो वः पितरो घोराय पितरो नमो वः ।

The six qualities *Rasa*, *Śuṣma*, *Jīva*, *Svadhā*, *Manyu* and *Ghora* imply a relation to the six Seasons ; *Rasa* and Spring, *Śuṣma* or *Tejas* that dries up (from *Śuṣ*) and Summer, *Jīva* and the life-giving Rains, *Svadhā* and the food-produce of Autumn, and *Manyu* and *Ghora* which might refer to the severity of the cold Seasons.

In the *Brāhmaṇa* of this Veda, (I.1.2.6-8) the *Vasanta* is assigned to the *Brahman* for performing the sacrifice and considered foremost of the Seasons (Mukham vā etad ṛtūnām yad Vasantaḥ), *Grīṣma* to the *Rājanya* and *Śarad* to the *Vaiśya*. The passage occurs also in the *Śatapatha Brāhmaṇa* II.1.3.5. Adopting an usual Vedic imagery, the same *Taitt. Brāh.* says in III.10.4.1 that of the year, *Vasanta* is the head, the two wings are *Grīṣma* and *Śarad*, V*arṣa* is the tail and *Hemanta*, the body (Tasya te (saṁvatsarasya) Vasantaḥ Śiraḥ etc.).

We shall come back to the *Āraṇyaka* of this Veda but before that, some references to the *Ṛtus* in the *Śatapatha Brāhmaṇa* and the *Av.* may be noted.

We shall first note the reference in the *Av.* The *Ṛtus*, their presiding deities and things belonging to them are invoked in *Av.* III.10.9-10 for prosperity. In almost identical terms, this prayer recurs in XI.6.17 for release from sin, and in XIX.37.4 for strength ; in V.28.13, for long life and brilliance ; VIII.8, a hymn for victory, gives the imagery of the year as the war-chariot, with the quarters as the mules and the *Ṛtus* as the reins. (Ṛtavo abhīśavaḥ-22). XV.3, 3-4 an *Adhyātma*-hymn on the *Vrātya* or

1. The literal translation of this by Keith in *Veda of the Black Yajus School HOS.* 18 pt. 1. p. 245 seems to miss something important ; but the text as it occurs with some variations in *Av.* in *pitṛmedha* XVIII. 4. 82 lends to the meaning in which Keith has taken it.

Supreme Being says that of the seat that was offered to Him, Summer and Spring were two feet, and Autumn and the Rains, two others (Tasmai vrātyāya āsandīm samabharan / tasyā grīṣmaśca vasantaśca dvau pādau āstām, śarac ca varṣāśca dvau) and in the next *Sūkta*, while stating how each of these *Ṛtus* stood guard for him on one quarter (*dik*), East, South etc., the two more *Ṛtus* of *Haimanta* and *Śiśira* are added for taking care of Him below and above (XV.4.1-18). XVII. 1.29, praying for welfare, refers to oneself as protected by *Ṛta* and all the *Ṛtus* (Ṛtena guptaḥ Ṛtubhiś ca sarvaiḥ).

In the *Śatapatha* (II.2.3.9) the Ṛtus are identified with the Sun, Āditya, and they are there identified with parts of a single day: Sun-rise is *Vasanta*, the *Saṅgava* or the forenoon is *Grīṣma*, noon-time is *Varṣas*, afternoon is *Śarad* and Sun-set is *Hemanta*.

आदित्यस्त्वेव सर्वे ऋतवः । यदैवोदेत्यथ वसन्तः, यदा संगवोऽथ ग्रीष्मः, यदा मध्यन्दिनोऽथ वर्षाः, यथापराह्णोऽथ शरद्, यदैवास्तमेत्यथ हेमन्तः

But in the *Taitt. Ār.* (III.7.3). Moon is mentioned as the sixfold sacrificer who produces the six seasons: 'Candramāḥ ṣaḍ-hotā, Ṛtūn kalpayāti', an idea already found in *Ṛv.* X.85.18 which is on both the luminaries, the Sun and Moon, who like two children play moving east and west, the former supervisng the worlds and the latter the Moon, born again, produces the Ṛtus.

पूर्वापरं चरतो मायैयतौ शिशू क्रीलन्तौ परियातो अध्वरम् ।
विश्वान्यन्यो भुवनाभिचष्ट ऋतूँरन्यो विदधज्जायते पुनः ॥

See also above p. 3. f. 1.

In the *Sūtra* literature, *Śrauta*, *Gṛhya* and *Dharma*, rites connected with *Ṛtus*, the *Aṣṭakās*, *Ṛtuyājas*[1] *Pākayajñas* and several other observances and activities regulated by the *Ṛtus* are dealt with. Among the last-mentioned, the *Āgrayaṇa* is important as it is the offering of the new fruits of the Season and is performed with the grains of the respective seasons, Spring, Summer, Rains and Autumn.

On the full-moon days of almost all months rites were performed which were called after the months : The *Caitrī* was thus done in the month of *Citra*, on the full-moon day. The *Sītā-yajña* was the ceremony of the auspicious first ploughing. The *Śrāvaṇī* was done for the *Sarpas*. In *Bhādrapada*, *Indra-yajña* was done. The *Āśvayujī* was for *Paśupati* and *Paśus*. The *Āgrayaṇa* has already been mentioned. The *Agrahāyaṇī* was in Mārgaśīrṣa. The *Phālgunī* offered *apūpas* to Solar deities in the *Phālguna* month. Some of these like *Āgrayaṇa* and *Indra-yajña* survive in the festivals which figure in *Kāvya* literature; the latter, as the festival of Indra's Banner, loomed large and played a role in the history of drama. I have dealt with these in a separate monograph on Festivals. There is also the *Adhyāyotsarjana* and

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1. See Āś. gṛ. sū. II. 4. 15; Gobhila gṛ. sū. III. 10; Āp. śr. sū. XII. 268 ff.; Āś. śr. sū. II 4.12 ; Śāṅkh. śr. sū. VII. 8.

Upākarman in *Śrāvaṇa*,— in *Bhādrapada* for the *Sāmagas* — which was a session for the revision of the Vedic lore. All these have to be mentioned here briefly, as they formed the heritage of Sanskrit poetry and in the description of the *Ṛtus* in the Epics etc., as we shall presently see, they figure.

I have kept over one Vedic text to this point, as it comes nearest or leads to the description of the *Ṛtus* in *Kāvya* literature. It is the opening *prapāṭhaka* of the *Taittirīya Āraṇyaka*, referred to as '*Āruṇa*' or '*Aruṇakāṭhaka*' and is a well-known section recited on Sundays or other special occasions to propitiate the Sun, particularly in South India. This *prapāṭhaka*, which has been very little worked upon, has a great bearing on the atmosphere, the phenomena of light, the forms of the Sun, and the year and its components. In *anuvākas* 3 and 4 here is to be found the longest sustained description in the Vedas of the Seasons, presenting an all-round picture of the variegated forms, sights and colours which the world puts on in the different Seasons. This miniature *Ṛtu-saṁhāra* is worth reproduction (*Taitt. Ār.* I.3-4).

"One *Ṛtu*, pressed upon by another, the next, comes running and making its special noises. In each *Ṛtu* are sixty days, part of them bright and part dark.

" Of these *Vasanta*, which carries out the command of the Year, the promulgator of the Seasons, is the first ; full of waters, it comes along with the *Vasus* or divine spirits of happy life, clad in colourful clothes. In *Vasanta* we see the words being uttered : " Attend to these people, look after these others ' (meaning that people call out for each other to come and feast and rejoice).

" These are to be understood as marks of the change in the time ; we shall set forth the special characteristics of the Seasons; know them.

" The white-attired legion of Rudra comes round in Summer ; it hits the entire earth with its incomparable heat.

" Know the dress of the *Ādityas* as multiform, *Ādityas* who give, along with the Rains, the fruits of the whole year's work.

" Although really free from any misery, the Rainy season seems to be afflicted by jaundice and is yellow in appearance ; not shivering too much with cold, it is also rich in *Ruru* deer (in the forests).

" The Rainy Season no doubt gladdens ; its two eyes (its looks) shine and are at the same time wholesome ; those people who lapse from toil now really fall away from the whole year ; they who are well established by their active work, they are established firm in the year, *i.e.*, as a result of the Rains.

" Because of the cessation of the jaundice, the pupils (of the eyes of the people) are now clear ; even so is the whole world clear now ;

people anoint their eyes with collyrium : there is nothing now to obstruct the vision, thanks to the *Ṛbhus*, the presiding deities of the *Ṛtus*[1].

" Where this Season of *Śarad* is seen, the clothes are of golden colour and fresh ; note this ; ' eat food, wash and smear yourself ; here am I to give you life and sustenance,-such are the words that are uttered in Autumn.

" The legion of the *Maruts* hit against each other and toss with high winds ; as if equipped with dusty sheep-coloured coats to face the onslaught of arrows in battles, they are seen in multitude, some with many kinds of tuft of hair and others with matted locks.

" Know that this *Hemanta*, although devoid of anger, has eyes red and sling-like (or rolling) like those of one angry and wanting to fight.

" In the heavens, there is famine of water, but in the house of man, there is (some) water ", with these words do people of *Śiśira* have their quick and brief movements outside.

" Seeing the flow of people, devoid of means of livelihood, Agni, Fire (before which people are warming in *Śiśira*) contemplated and said : " O Maruts, bright and full of your own powers of procuring things! I seek from you bounteous welfare (for these people)?"

Here we have a short documentary on the pageant of the Seasons, the changing face of Nature, the diverse colours of the clothes put on in each, the effects of each on the eye and looks of the people and the dominant activity and characteristic words spoken in each.

ऋतुर्ऋतुना नुद्यमानः । विननादाभिधावः । षष्टिश्च त्रिँशका वल्गाः । शुक्लकृष्णौ च षाष्टिकौ ।

सारागवस्त्रैर्जरदक्षः । वसन्तो वसुभिः सह । संवत्सरस्य सवितुः । प्रैषकृत्प्रथमः स्मृतः ।

अमूनादयतेत्यन्यान् (२) अमूँश्च परिरक्षतः । एता वाचः प्रयुज्यन्ते । यत्रैतदुपदृश्यते ।

एतदेव विजानीयात् । प्रमाणं कालपर्याये । विशेषणं तु वक्ष्यामः । ऋतूनां तन्निबोधत ।

शुक्लवासा रुद्रगणः । ग्रीष्मेणावर्तते सह । निजहन्पृथिवीँ सर्वाम् (३) ज्योतिषाऽप्रतिख्येन सः ।

विश्वरूपाणि वासाँसि । आदित्यानां निबोधत । संवत्सरीणं कर्मफलम् । वर्षाभिर्ददताँ सह ।

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1. This obscure connection between *Ṛtus* and *Ṛhbus* is seen elsewhere also in the Vedas.

अदुःखो दुःखचक्षुरिव । तद्मा पीत इव दृश्यते । शीतेनाव्यथयन्निव । रुरुदक्ष इव दृश्यते ।

ह्लादयते, ज्वलतश्चैव । शाम्यतश्चास्य चक्षुषी । या वै प्रजा भ्रँ॒श्यन्ते । संवत्सरात्ता भ्रँ॒श्यन्ते ।

याः प्रतितिष्ठन्ति । संवत्सरे ताः प्रतितिष्ठन्ति । वर्षाभ्य इत्यर्थः (४) ।

इति कृष्णयजुर्वेदीयतैत्तिरीयारण्यके प्रथमप्रपाठके तृतीयोऽनुवाकः ॥

अक्षिदुःखोत्थितस्यैव । विप्रसन्ने कनीनिके । आङ्क्ते चाद्गणं नास्ति । ऋभूणां तन्निबोधत ।

कनकाभानि वासांसि । अहतानि निबोधत । अन्नमश्नीत मृज्मीत । अहं वो जीवनप्रदः ।

एता वाचः प्रयुज्यन्ते । शरद्यत्रोपदृश्यते (१) अभिधून्वन्तोऽभिघ्नन्त इव । वातवन्तो मरुद्गणाः ।

अमुतो जेतुमिषुमुखमिव । संनद्धाः सह ददृशे ह । अपध्वस्तैर्वस्तिवर्णैरिव । विशिखासः कपर्दिनः ।

अक्रुद्धस्य योत्स्यमानस्य । क्रुद्धस्येव लोहिनी । हेमतश्चक्षुषी विद्यात् । अक्ष्णयोः क्षिपणोरिव (२) ।

दुर्भिक्षं देवलोकेषु । मनूनामुदकं गृहे । एता वाचः प्रवदन्तीः । वैद्युतो यान्ति शैशिरीः ।

ता अग्निः पवमाना अन्वैक्षत । इह जीविकामपरिपश्यन् । तस्यैषा भवति ।

इहेह वः स्वतपसः । मरुतः सूर्यत्वचः । शर्म सप्रथा आवृणे (३) ।

(ii)

The same forests which produced the *Āraṇyakas*, including the *Upaniṣads* and their philosophy, gave birth also to Sanskrit poetry in the *Ādi-Kāvya* of the sage-poet of the *Tamasā*. This poetry was a product of one who lived amidst hills, lakes, animals, trees and flowers and had all the time the full impact of Nature in its beauty, severity and sublimity. Sanskrit poetry, therefore, from the very beginning, has had a close integration and identification with Nature. In this respect, it is unlike Greek poetry, or even other early European poetry. Writing on 'Nature in Greek Poetry', Harold Nicolson says[1] that in the *Illiad*, Homer mentions only nine sorts of trees and these most perfunctorily, and in *Odessey* twenty of them in all, and remarks: "Forest and trees, more over, either frightened or bored the Greeks"

1. In the last essay in his collection *"The English Sense of Humour and Other Essays"*, Constable & Co., London. 1956, pp. 189, 195, 196 etc.

(page 195) and "It is not my impression that the Greeks took any lively interest in flowers........". Contrast Vālmīki, whose trees, creepers and flowers cannot be counted. Not only was the first verse of the poet born in the forest, on the banks of the mireless waters of *Tamasā*, limpid like the mind of the good, and on the impact of the piercing incident of the bird and the hunter, but the sage's Hero and Heroine were lovers of the forests, hills and trees. His Heroine says: I shall live in the forests as in my father's abode (*i.e.*, for ladies their parent's home is generally a place of greater relief and joy). I desire to see the rivers, mountains, ponds, forests, and happy with you by my side, I want to see the lotus-lakes in full bloom peopled by swans and other water-birds and bathing in them, I shall, with you, sport there and derive supreme joy".

सुखं वने निवत्स्यामि यथैव भवने पितुः ।

Rāmāyaṇa II.27.12

इच्छामि सरितः शैलान्पल्वलानि वनानि च ।
द्रष्टुं सर्वत्र निर्भीता त्वया नाथेन धीमता ॥
हंसकारण्डवाकीर्णाः पद्मिनीः साधु पुष्पिताः ।
इच्छेयं सुखिनी द्रष्टुं त्वया वीरेण सङ्गता ॥
अभिषेकं करिष्यामि तासु नित्यं यतव्रता ।
सह त्वया विशालाक्ष रंस्ये परमनन्दिनी ॥

ib. 27.17-19

The Hero tells her as soon as they approach the *Citrakūṭa* mountain "Vaidehi, look! the whole mountain seems aflame all around with the *Kimśukas* which have burst into flowers at the end of the *Śiśira*; see the *Bhallātakas* in bloom, untouched by man, and bent down with their fruits and foliage. Ah! I shall be able to live on!......... Lakṣmaṇa, look at the *Citrakūṭa* with its towering peaks; well, we shall enjoy ourselves here, in the exalted forest of *Citrakūṭa*."

आदीप्तानिव वैदेहि सर्वतः पुष्पितान्नगान् ।
स्वैः पुष्पैः किंशुकान्पश्य मालिनः शिशिरात्यये ॥
पश्य भल्लातकान्फुल्लान्नरैरनुपसेवितान् ।
फलपत्रैरवनतान् नूनं शक्ष्यामि जीवितुम् ॥
मातङ्गयूथानुसृतं पक्षिसंघानुनादितम् ।
चित्रकूटमिमं पश्य प्रवृद्धशिखरं गिरिम् ॥
समभूमितले रम्ये द्रुमैर्बहुभिरावृते ।
पुण्ये रंस्यामहे तात चित्रकूटस्य कानने ॥

ib. II. 6-7, 10-11

The *Ādi-Kavi* then, when he laid the road for the honied utterances of poesy—madhumaya-bhaṇitīnām mārga-darśī maharṣiḥ—

instilled also this love of Nature in his followers and made the background of the Seasons and their panorama an integral part of *Kāvya*.

Before we go to Vālmīki's actual *Ṛtu-varṇanas*, we may say a word about his treatment of the Seasons as part of poetry.

Three points emerge here: The first is as: part of life integrated with Nature, episodes and actions occur on the background of the concerned Season, *e.g.*, the hunt of Daśaratha in the Rains in Book II and the whole stay of Rāma, Sītā and Lakṣmaṇa in the forests as part of the main story-development. The second and important point is what has been later elucidated in poetics and dramaturgy as the role of Nature, the part of the year or day and the prevailing Season, being part of the emotions through which the Hero and the Heroine pass and which it affects and augments favourably or adversely, that is, as the *Uddīpana Vibhāvas* of the *Rasa*. This is the chief and significant manner of Vālmīki's handling of the *Ṛtus*, which all poets, from Kālidāsa onwards and also poetic theorists, are to adopt. This is prominently seen in the cantos in Book III where on the banks of the *Pampā* lake, wonderful with the burst of Spring, Rāma describes *Vasanta* and in the Cantos 28, 30 later in the same Book, the *Varṣa* and *Śarad Ṛtus* and says how each, in its own way, heightens the poignant sufferings he was undergoing in the separation from his beloved. The third point also should not be overlooked, although it occurs but rarely. Inspite of the hero being stricken with sorrow, the sheer beauty of the Season was such that sometimes, instead of seeing through the eyes of his own subjective mental condition, Rāma could transcend and be impressed with the sublimity of the situation. This also comes out in a subsidiary manner all through the descriptions, for although the prevaillng tenor of the descriptions carries the burden of the dominant emotional mood of the speaker, the perception of the beauty of particular things occurs also, the contextual emotional lining becoming marginal.

We may see this as we go with the descriptions but to substantiate my third point, I must quote one verse from Rāma who tells Lakṣmaṇa when the vast expanse of *Pampā* and the riot of its colour and sound break upon him—" Lakṣmaṇa! although I am afflicted with sorrow, *Pampā* is beautiful to me with its wonderful forest, strewn with variegated flowers and cool and excellent waters !"

शोकार्तस्यापि मे पम्पा शोभते चित्रकानना ।
व्यवकीर्णा बहुविधैः पुष्पैः शीतोदका शिवा ॥

III.1.6

This however is but a flash for a moment and the Character is soon absorbed in his own dominant mood.

The first *Ṛtu-varṇana* in the *Rāmāyaṇa* is in the *Ayodhyākāṇḍa*, Canto 63 wh ere, Daśaratha, in his last breath, recapitulates before Kausal ā by his side, an episode of his days as Crown Prince, when, out of the

impulse of his skill in shooting at an unseen animal along the track of its sound, he killed the son of a recluse. This took place in the Rainy Season when Prince Daśaratha went out for hunt on the *Sarayū* banks and in a short sequence of seven verses (II.63.14-19) Vālmīki pictures the *Prāvṛḍ*, which sets up one's elation and impulses: 'mada-kāma-vivardhanī'. This is no patch on the description of the Rains in *Kiṣkindhā* which we shall come to, but has some striking pictures. Another important point we may note about this is that the *Harivaṁśa* which describes *Prāvṛḍ* in II.10 is based on this one in *Ayodhyākāṇḍa*. The Sun had sucked during the summer that preceded, the waters on earth, which he had scorched with his rays, [and had gone to the southern quarter.

उपास्य हि रसान्भौमांस्तप्त्वा च जगदंशुभिः ।
परेताचरितां भीमां रविराविशते दिशम् ॥

a verse which, like a later-day *Samāsokti*, seems to bear the overtones of a practitioner of some terrible rites and austerities, who repairs to the crematorium! The birds have been completely drenched and in the showers, find it difficult to fly up to the trees whose branches themselves are tossed about in the showers and the winds (17). With incessant rains that had fallen and continue to fall on them, mountains are like heaps of waters (18). Although clear, falling over the hills with their diverse mountain chalks and dust, the streams that flow down look like snakes (19).

The first long description of a Season by Vālmīki is in Book III, the *Āraṇya*, on the eve of the appearance of Śūrpaṇakhā on the scene (Canto 16). It is *Hemanta*, setting on at the end of *Śarad*, not very comfortable because of the coming on of cold, but still having its own charms and hence greeted by Vālmīki as 'Ṛturiṣṭaḥ', the desirable Season (16.1), one dear to Rāma and an ornament of the year (priyo yaste priyaṁvada, alaṁkṛta ivābhāti yena saṁvatsaraḥ śubhaḥ 16.4). The brothers set out at dawn to the *Godāvarī* for the morning ablutions, and Lakṣmaṇa describes to Rāma the Sesaon as it has shown itself up all around. There are verses here remarkable for their observation, picturisation, and power of word and phrase. It is also a comprehensive description touching upon the characteristic things of the Season, not directly within their view. Look at the balancing by the Sage : the atmosphere is harsh with snow but the earth is shining with crops ; the waters are unenjoyable but fire is lovable (5). The good and dutiful ones (at home) have performed the *Āgrayaṇa* rites and their libations to the *Pitṛs* and freed themselves from obligations and the sins of failure in performing them (6); (and abroad), the kings are still on their victorious compaigns (7). Verse 8 offers a fine *Samāsokti*-like picture of the Northern Quarter (*Dik*), which on the transit of the Sun southwards shines not, a natural pheonmena turned, by the double meaning of some of its

words, into the picture of a high class lady becoming widowed and losing on the death of her husband, her docorative mark Tilaka indicating her married state.

सेवमाने दृढं सूर्ये दिशमन्तकसेविताम् ।
विहीनतिलकेव स्त्री नोत्तरा दिक् प्रकाशते ॥

This verse might have inspired Kālidāsa's imagery in *Kumāra* III.25: ' Kuberaguptām diśam uṣṇaraśmau' etc.. The days are delightful in the afternoons and in Sun-light, but both shade and water are unwelcome now (20). No longer is it possible to sleep in the open in the nights which are cold and long (12). The Moon with his enjoyability transferred to the Sun, with his orb shrouded in fog, is dull like a mirror blinded by breath (13).

रविसंक्रान्तसौभाग्यस्तुषारारुणमण्डलः ।
निःश्वासान्ध इवादर्शश्चन्द्रमा न प्रकाशते ॥

a verse well-known in its quotation in *Alaṅkāra Śāstra*. Fog has covered up the forests and fields, and although beautiful as the Sun rises, they can yet be known only through the sounds of birds (16). With their heads slightly bent with sheaves of ripe golden grain, paddy crops are beautiful (17). With his rays surrounded by snow, the Sun, risen high, looks like the Moon (18). Then follow two of the best pictures of Vālmīki (21,22): The thirsty elephant freely touches the waters but because of their chillness, suddenly withdraws its trunk ; and on the banks of the waters are to be seen rows of water-birds which shy at plunging into the water, even as cowards into the battlefiled.

स्पृशंस्तु विपुलं शीतमुदकं द्विरदः सुखम् ।
अत्यन्ततृषितो वन्यः प्रतिसंहरते करम् ॥
एते हि समुपासीना विहगा जलचारिणः ।
न विगाहन्ति सलिलमप्रगल्भा इवाहवम् ॥

The rows of trees plunged in the dullness of snow appear to be immersed in sleep (23).

Book III seems to be set for Vālmīki's great descriptions of the Seasons; with *Kiṣkindhā* of the monkey kings, the *Mālyavat* overhanging with boughs of flowers as if with garlands, and the *Ṛśyamūka* of mute antelopes, and the expansive *Pampā* lake nearby, the region offers a suitable setting for Vālmīki to work upon the intensity of the *Vipralambha-rasa* of Rāma. Three Seasons, Spring, Rains and Autumn are used by the poet to aggravate the state of Rama's love-lorn condition. We shall first note this aspect of the description, of the close relation and reference that the poet keeps to the characters involved, Rāma and Sītā. We shall begin with the description in the opening Canto of the *Kiṣkindhā* of *Pampā* and Spring at the verysight of which

Rāma begins to cry, his senses shudder, and overpowered by love, he says to Lakṣmaṇa (1-2): "The birds, *Kokila* and *Natyūhaka* warble in happiness and beckon me as if to make me more depressed (23-24). Formerly, when the *Natyūhaka's* voice was heard, Sītā would call me and enjoy it with me (25). With each bunch of its flowers as so many live coals and the dangling fresh red flames, the fire of Spring burns me (29). What is the use of my living, without her? (30). This Spring is her beloved time (31). Look at this peacock that is dancing and the female one accompanying her with steps; surely the peacock's mate has not been stolen away in this forest by a *Rākṣasa* (38-41). Lakṣmaṇa, look at these flowers of trees laden with them at the end of *Śiśira*, they are of no use to me (43). If it is Spring there also where Sītā is, then she would be rendered helpless like me ; probably, there is no *Vasanta* there, otherwise, how can she survive without me? (46-47). As my thoughts are engrossed on her, this breeze, fragrant, soft and cool, is like fire to me (52)". Then says Rāma, giving the essence of the relation of man and *Ṛtu:* " All that was beautiful and pleasing when I was with her, the same things have, without her, become unhappy."

यानि स्म रमणीयानि तया सह भवन्ति मे ।
तान्येवाऽरमणीयानि जायन्ते मे तया विना ॥

III.1.69

an idea which Bhāravi puts in the form of a more abstract statement (*Kirātārjunīya* XI. 28):

तदा रम्याण्यरम्याणि प्रियाः शल्यं तदासवः ।
तदैकाकी सबन्धुः सन्निष्टेन रहितो यदा ॥

and which Bhaṭṭi puts thus (VI .75):

सर्वत्र दयिताधीनं सुव्यक्तं रामणीयकम् ।
येन जातं प्रियापाये कद्वदं हंसकोकिलम् ॥

" The petals of the lotus remind me of the eyes of Sītā (70) and the sweet breeze, her breath (71). The ground on earth or mountain, strewn over with heaps of flowers is like spread out bedsheets (88, 89). If only I could find her and we could live together here, then I would long neither for heaven nor for *Ayodhyā* (93)."

We shall now see separately the pictures drawn by Vālmīki, the graphic natural portrayals, the similes and the powerful imageries and fancies.

"The verdure below, of green and yellow grass, along with the flowers of many hues that had fallen, appears to be spread over with carpets (*paristoma*) (8). Lakṣmaṇa, look at the woods in bloom, which seem to discharge flowers even like clouds their waters (11).

The wind seems to play with the flowers fallen, falling and remaining on the trees (13). As the wind shakes the flowered boughs of trees, the bevy of bees which sing in accompaniment to the wind, and is settled at a point, is blown asunder and it re-forms itself again (14). As it issues from the caves with a resonant sound, the wind, along with the drone of the humming bees, looks like the singing dance-master who is making the trees dance (15). So close are the trees that as the wind blows and shakes them, their branches get entwined and they appear to be woven together (16). These large lotuses on the waters of *Pampā* shine like so many bright images of the Sun (61, 63). The slopes of the mountains are aflame all over with *Kiṁśukas,* which are 'all flowers, no leaves' (74). The wind, like a connoisseur, goes from tree to tree, hill to hill and wood to wood tasting in joy the manifold *Rasas* (84). 'This is sweet, this is tasty, this is full-blown'—so choosing his flowers, the intoxicated bee disappears into them, but suddenly comes out and thirsting for fresh honey, flies to other trees (87). As if challenging each other through the humming bees, the trees put forth their flowers in mutual competition (90)."

The Season, when Haumān set foot in Laṅkā and the Aśokavana is *Vasanta* (V. 14.2) and although the Spring figures here in two cantos (14, 15), the accent of the description there is on the Aśokavana.

The Rains set in soon after the coronation of Sugrīva and Rāma and Lakṣmaṇa spend the four months of Rain when no expedition could be undertaken. They resort to the hill, called appropriately *Prasravaṇa* because of its many streams, forming part of the *Mālyavat*. If Spring is hard on separated lovers, more so the Rains with its enforced confinement to the interior of a shelter. Rāma again lets himself go. We shall adopt the same pattern of analysis here (IV. 28), as in that of the *Vasanta*-description.

The following link up the pictures of Nature to underline the contextual ideas and feelings of the story. "As the first showers fall, the earth, heated up during summer, breathes out the warm vapour, even as tormented Sītā, her hot tears. The poet plays on the meaning of the word *bāṣpa* (7). This mountain, with its *Arjunas* in bloom and fragrant with *Ketakas,* is being bathed in showers, even as Sugrīva has been coronated with the pouring of waters; here again the poet plays on the expression, *dhārābhir abhiṣicyate* (9). The lightning which throbs in the midst of the dark clouds strikes me as poor Sītā quivering on the lap of Rāvaṇa (12)."

We may now turn to the individual pictures and the more striking *Svabhāvoktis,* Similes etc.

"The clouds rise one upon another like mountain-tops and it is possible to ascend to the skies by the staircase of the clouds and to decorate the Sun with the flowers of the Rainy Season, *Kuṭaja* and

Arjuna (24). Having drunk for nine months of the year, through the rays of the Sun, the waters of the terrestrial reservoirs and become thereby pregnant, the heaven is now giving birth to the elixir of life(3). The strips of clouds tinged red by the evening twilight and white at end seem to be the blood stained bandages tied over the wounds of the sky (5). With the clouds yet pale, breathing softly, and bearing the red sandal paste of evening, the sky seems to be in love-sickness (6). The winds issuing from the heart of the clouds, cool and pleasing and fragrant with *Ketakas* are so enjoyable that the Sage says that we can take them by our palms like water and drink.

मेघोदरविनिर्मुक्ताः कल्हारसुखशीतलाः ।
शक्यमञ्जलिभिः पातुं वाताः केतकिगन्धिनः ॥

an idea which Bāṇa adopts for the wind and water of the Summer, fragrant with the *Pāṭala* flowers :

अभिनवपटुपाटलामोदपरिमलं न केवलं जलं, पवनमपि पातुमभूदभिलाषो दिवसकरसन्तापात् ।

Harṣacarita II. p. 52, N.S. Press edn. 1892.

"With the clouds as the dark antelope-hide, with the streaks of showers as the sacred thread, and the caves (mouths) filling up with winds, the mountains appear to be doing Vedic recitation (10)." It may be noted that this recitation is an activity of the Rainy months; and in verse 54 below the poet says expressly that the *Bhādrapada* month is the time for the recitation of the *Sāmagas*. For a very striking example of the power of imagination and expression, verse 11 must be cited: "The quivering lightnings are like golden lashes in action ; struck by them and deeply groaning within, the Sky appears to be undergoing torture." In more than one verse, the huge dark clouds, the noise of thunder and flash of lightining suggest to the poet the imagery of an army, elephants, war-drums, banners and war (20, 31, 32) and as we shall see in the next lecture, this imagery is borrowed by Kālidā sa. "Bearing the load of water and groaning through the sound of the cranes, the clouds proceed resting again and again on the large and high summits of the mountains (22)." Kālidāsa (*Megha*. 13) asks his cloud also to rest like this on mountain-tops and proceed slowly:

खिन्नः खिन्नः शिखरिषु पदं न्यस्य गन्तासि यत्र ।

The white cranes that fly in a row and along the clouds is a picture which Kālidāsa and other poets have taken from here; these light cranes, wafted in breeze, appear like a welcome wreath dangling in the sky (23).

मेघाभिकामा परिसंपतन्ती संमोदिता भाति बलाकपङ्क्तिः ।
वातावधूता वरपौण्डरीकी लम्बेव माला रचिताम्बरस्य ॥

The same recurs in the description of the *Śarad* also, the birds there being *Sārasas* (30.48).

विपक्वशालिप्रसवानि भुक्त्वा प्रहर्षिता सारसचारुपङ्क्तिः ।
नभः समाक्रामति शीघ्रवेगा वातावधूता ग्रथितेव माला ॥

Not only do these *Balākas* come up often in the *Meghadūta* but this very imagery of rows of birds (*Sārasas*) as a dangling welcome wreath in the sky is included by Kālidāsa in *Raghu* I. 41 in the description

श्रेणीबन्धाद्वितन्वद्भिरस्तम्भां तोरणस्रजम् ।
सारसैः कलनिर्ह्रादैः क्वचिदुन्नमिताननौ ॥

Māgha makes a garland of green leaves and red flowers on the route of Kṛṣṇa with the parrots fluttering in a row (VI. 53) :

हरितपत्रमयीव मरुद्गणैः स्रगवनद्धमनोरमपल्लवा ।
मधुरिपोरभिताम्रमुखी मुदं दिवि तता विततान शुकावलिः ॥

And Jinasena borrows it in his *Ādipurāṇa*, 26.56:

शुकावली प्रवालाभचञ्चुस्तेने दिवि श्रियम् ।
हरिन्मणिपिनद्धेव तोरणाली सपद्मभा ॥

The new green grass with *Indragopa* worms appearing like the spotted green shawl of a lady (24) is, as we shall see, adopted by Kālidāsa in two of his works. Verse 27 offers an example of the *Yathāsaṁkhya alaṁkāra*—' vahanti varṣanti nadanti bhānti' etc. The dark *Jambū* fruits on the trees look like clusters of bees resting there (30). The imagery of an orchestra and dance party with the bees, pecaock and the thunders is given in more than one verse (33, 36, 37) but what is noteworthy is that Vālmīki adds to the orchestra, monkeys who supply with their throats, the rhythmic *bols* or *Jatis* for the dance: plavaṅgamodīrita-kaṇṭhatālam (36). The swelling rivers which break and carry away blocks of the bank and hasten tot he sea are like the daughters who carry away dowries and other things when going from their parents' house to their husbands (39). The streams that flow down the hills are like necklaces which get shattered (49) ; and the drops of shower fall pell mell all around like pearls from above shattered from the necklaces of the heavely women in sport (51). Water has engulfed the earth so much that under it, the enmities of kings, as well as the roads, have been evenly submerged (53).

Śarad follows immediately in the next canto (29th) and a full description of it is to be seen in 30th Canto. Rāma looked up the clear autumnal sky, smeared with the moonlight, —jyotsnānulepana—, thought of his beloved and wept (30.2, 5, 6). "The swans used to wake her up with their notes ; how does she wake up now? Lakes,

rivers, forests,—going to these without her, I do not derive any happiness." (11). With throat drying up Rāma continues: The tumult of clouds, elephants, peacocks and torrents have all suddenly subsided (26). Slowly sand-banks like hips of women show themselves up on the rivers (28). Autumn has apportioned its beauty among the branches of the *Saptacchada* trees, the lustre of the sun, moon and the stars, the sports of the elephants (29,33), the elated bulls and the transparent waters, an idea which Kālidāsa distils in *Raghu.* IV. 19:

हंसश्रेणीषु तारासु कुमुद्वत्सु च वारिषु ।
विभूतयस्तदीयानां पर्यस्ता यशसामिव ॥

It is in the lotus ponds, struck open by the rays of the sun that the charm of the Autumn is best seen (30). Seeing the sky bereft of clouds, with their plumes fallen, without the company of their mates, the peacocks, devoid of festivity, seem to be in contemplation, 'dhyānaparā mayūrāḥ' (34). The poet draws a more poignant picture of the plight of the peacocks in Autumn in a further verse below (41): Having no longer the plumage, which constituted their excellent ornaments, the peacocks walk up to the river-side but scoffed at by the swans there, they move away, dejected and deprived of all elation! A *Sṛṅgāra-Samāsokti* brings out the beauty of the sky, the twilight, the moon and the stars (46).

चञ्चच्चन्द्रकरस्पर्शहर्षोन्मीलिततारका ।
अहो रागवती सन्ध्या जहाति स्वयमम्बरम् ॥

The autumnal night, with the moon as its face, the stars as her eyes, and moon-light as the white apparel, shines like a lady (47). An image which Kālidāsa takes up in his *Ṛtu* as well as *Megha* is what Vālmīki gives here in verse 55.

मीनोपसंदर्शितमेखलानां नदीवधूनां गतयोऽद्य मन्दाः ।
कान्तोपभुक्तालसगामिनीनां प्रभातकालेष्विव कामिनीनाम् ॥

Both the descriptions of Vālmīki of the Rains and the Autumn, parti cularly in their longer *Upajātis*, display rhyme and alliteration and several symmetrically balanced statements of things of beauty which could provide illustrations for the later developed *alaṁkāras* based on symmetry of expression. They also provide all the milieu and material for the classical poets regarding each Season and its characteristics, the trees and creepers which bloom in each, what happens in towns or villages, forests or fields, on the sky, the earth or mountain, on waters or land. The sweep of Vālmīki is universal, touching all strata of society, high and low, and all activity, secular and religious, a wide variety of flora and fauna, nothing from mountain to worm being left out. The Sage-Poet also shows that all Seasons, with the

diverse kinds of things offered by them, are equally desirable and welcome, *iṣṭa.*

For its extent and variety of subjects, the *Mahābhārata* has, strangely, very little of our subject. The only place where *Ṛtuvarṇana* as such occurs is in the third book devoted to the life of the Pāṇḍavas in the forest. When they are about to go to the *Kāmyakavana* for their stay, there is a short chapter of 18 verses devoted to the description of the Rains and the Autumn. (Kumbh. 184; Citrasala 182 ; Critical 179). With water spread everywhere, nothing could be distinguished, even or uneven ground, rivers or vegetation (5). With turbulent floods, the rivers which sped with great force, like arrows hissing past, added to the beauty of the forests (6). Diverse noises were heard from different parts of the forest from boars and other animals and birds which, hit by the downpour, were crying (7).

We may tarry a while at the *Harivaṁśa* where in two chapters (II. 10, 15) the Rains and Autumn are described. The former, as already pointed out, harks back to Vālmīki's *Varṣā* in *Ayodhyā*, but is longer. Washed clean with wind and shower, earth seems to be in her youth (10.5)— 'bhūmir yauvanastheva dṛśyate'. The incessant showers have established a continuous connection between heaven and earth (32). The autumnal sky wears the white cloud like a turban, and the swans serving as flywhisks and the moon as the white umbrella, appears to undergo the coronation ceremony (16.17). With the feathers of the peacocks fallen on the ground, earth seems to be endowed with numerous eyes(25).

There is one more description of the Rains in the *Harivaṁśa,* in the section describing the exploits of Pradyumna against Vajranābha and his enjoyment with Prabhāvatī. In II. 95, Pradyumna or Kāma addressees Prabhāvatī, describing together the beauty of the Rains and her beauty. Kāma says: "The moon of fine orb, which shines like your face, is not to be seen, overcast by clouds which resemble your tresses (2). The lightning in the cloud looks like you with your golden ornaments ; and the showers which fall resemble the pearl-strings round your neck (3). With the white cranes resembling the tusks, these clouds, driven by the wind, strike against each other like elephants in the forest (5). As the clouds roar, the peacocks look up and shout back in exhilaration. Having adorned for a while, like a crest-jewel, the tops of trees, the peacocks, with their drenched tails, come down on the ground with its fresh verdure, and as they remain there with their beautiful bodies, one doubts their existence because of the similarity of colour between them and the grass-lawns (7-9). Issuing from the midst of the showers and cool like sandal paste, the fine wind, the friend of love, blows, bearing the fragrance of the flowering trees. If this refreshing wind, the conveyer of new waters, is not there, surely, the Rainy Season will not be that dear to me;

especially when in the company of one's beloved, such as we have now, what is more pleasing than this fragrant breeze (10-12)? Seeing the sandbanks of rivers overtaken by floods, the swans have gone to the *Mānasa* lake and without them and the *Cakravākas*, neither the rivers nor the lakes are beautiful (13-14). Owing to the excessive weight of the water, the sky, covered with clouds, looks like falling down; with the ceaseless downpour, even ponds have become deep with water; the clouds seem to have been garlanded with the rows of white cranes; the waters that they pour down on the crops on earth are indeed for the welfare of the world (19-20). The wind, driving the clouds hanging heavy with waters, appears to be engaging them in a mutual fight, even as a king would the haughty elephants of the forest (21). The clouds release celestial waters, pure, holy and cool (with the winds) and fragrant (with the flowers), and exhilarating to the *Cātakas*, peacocks, and the fine birds which love the clouds (22). The frog, with its females, lying silent during the eight months, resembling a bull in the cowpen, shouts aloud, even as an austere brahmin reciting the Vedic hymns, with his pupils sitting around (23). There is this great good in the Rainy Season, that, with its thunder, it makes the timid beloved rush to the embrace of their lovers, even during day-time (24). But, to me, this is a great drawback of the Season that the moon, the counterpart of your face, swallowed by the clouds, is not visible; when, however, the moon does show itself like a lamp in the midst of the cloud, then the people look at it in delight, as they do when a kinsman returns from abroad (26)." Then Pradyumna goes off into a rhapsody on the moon that has just come into view and narrating the glory of the moon as the lord of Brahmans who sing the *Pavamāna* hymns for him and on the line of *Soma-vaṁśa* Kings and asks Prabhāvatī to salute the ancestor of the family which she had entered as daughter-in-law.

(*iii*)

Among the *Purāṇas*, we may first take two, one for its antiquity and another for its popularity, the *Viṣṇu* and the *Bhāgavata*. The two are related by common subject matter and the treatment of the present subject also in the two run on parallel lines.

In *Viṣṇu* V. 5.36 ff., in the life of Kṛṣṇa and Balarāma in *Gokula*, there is a description of the Rains (*Prāvṛḍ*). The downpour of rain seemed to effect an oneness of the quarters (36). With green grass and red *Indragopas*, earth seemed to be bedecked with emeralds and rubies (37). The rivers flowed on all sides in a wild manner, transgressing the bounds, like the minds of immodest ones who had gained new wealth (38). Obscured by clouds, the pure moon did not shine even as the argument of a proper debator by the bold utterances of the stupid ones (39). The Rainbow, although worthless (devoid of bowstring—*nirguṇa*) gained a place in the sky even as one

who had gained the support of a king devoid of discrimination (40). The white streak of cranes shone on the dark clouds like the good conduct of well-bred ones against those of bad conduct (41). Fickle lightning did not attain stability in the sky, like the friendship that the evil-minded ones show towards superior people (42). Covered with grass, paths became indistinct, even as utterances of the fools which convey a different meaning.

The advent of *Śarad* in the *Gokula* is described by Parāśara a few chapters later, V. 10 With the passing away of *Prāvṛḍ Śarad* with its blossoming lotuses arrived (1). The fishes in the pond-water were distressed by the heat, even as a householder by his identification with his children, body etc. (2) Like unto *Yogins* who had realised the worthlessness of *Saṁsāra*, the peacocks gave up their intoxication and took to silence in the forest (3). The clouds, having given up all their waters, became pure and left the sky, even as men of knowledge would give up all material things and leave the house (4). Scorched by the autumnal sun, lakes dried up, like the hearts of people with manifold attachments (5). The autumnal waters attained a befitting character with the blue lotuses, even as the minds of the pure, with the knowledge of truths (6). The unimpaired moon shone in the clear sky of stars, just like a *Yogin* in his final body, abiding in the house of a good soul(7). Everywhere the waters became exceedingly transparent even as the minds of the wise, when the all-pervasive Viṣṇu was realised (11). The sky became pure, the clouds having been destroyed by *Śarad*, even as the mind of *Yogins* whose *Kleśas* had been destroyed by the fire of *Yoga* (12). The heat of the sun's rays was neutralised by the moon just as the misery caused by egoism by superior discrimination, (13). With play on the technical terms of *Prāṇāyāma*, verse 15 says about the lakes that they appear to practise breath-control everyday through *Pūrakas* (filling in by flowing waters), *Recakas* and *Kumbhakas* (by water being taken out with pots).

Viṣṇupurāṇa V. 6

प्रावृट्कालस्ततोऽतीव मेघौघस्थगिताम्बरः ।
बभूव वारिधाराभिरैक्यं कुर्वन्दिशामिव ॥ ३६ ॥

प्ररूढनवशष्पाढ्या शक्रगोपाचिता मही ।
तथा मारकतीवासीत्पद्मरागविभूषिता ॥ ३७ ॥

ऊहुरुन्मार्गवाहीनि निम्नगाम्भांसि सर्वतः ।
मनांसि दुर्विनीतानां प्राप्य लक्ष्मीं नवामिव ॥ ३८ ॥
न रेजेऽन्तरितश्चन्द्रो निर्मलो मलिनैर्घनैः ।
सद्वादिवादो मूर्खाणां प्रगल्भाभिरिवोक्तिभिः ॥ ३९ ॥
निर्गुणेनापि चापेन शक्रस्य गगने पदम् ।

अवाप्यताविवेकस्य नृपस्येव परिग्रहे ॥ ४० ॥
मेघपृष्ठे बलाकानां रराज विमला ततिः ।
दुर्वृत्ते वृत्तचेष्टेव कुलीनस्यातिशोभना ॥ ४१ ॥
न बबन्धाम्बरे स्थैर्यं विद्युदत्यन्तचञ्चला ।
मैत्रीव प्रवरे पुंसि दुर्जनेन प्रयोजिता ॥ ४२ ॥
मार्गा बभूवुरस्पष्टास्तृणशष्पचयावृता ।
अर्थान्तरमनुप्राप्ता प्रजडानामिवोक्तयः ॥ ४३ ॥
उन्मत्तशिखिसारङ्गे तस्मिन्काले महावने ।
कृष्णरामौ मुदा युक्तौ गोपालैश्चेरतुस्सह ॥ ४४ ॥

V. 10

तयोर्विहरतोरेवं रामकेशवयोर्व्रजे ।
प्रावृड्व्यतीता विकसत्सरोजा चाभवच्चछरत् ॥ १ ॥
अवापुस्तापमत्यर्थं शफर्यः पल्वलोदके ।
पुत्रक्षेत्रादिसक्तेन ममत्वेन यथा गृही ॥ २ ॥
मयूरा मौनमातस्थुः परित्यक्तमदा वने ।
असारतां परिज्ञाय संसारस्येव योगिनः ॥ ३ ॥
उत्सृज्य जलसर्वस्वं विमलास्सितमूर्तयः ।
तत्यजुश्चांबरं मेघा गृहं विज्ञानिनो यथा ॥ ४ ॥
शरत्सूर्यांशुतप्तानि ययुश्शोषं सरांसि च ।
बह्वालम्बममत्वेन हृदयानीव देहिनाम् ॥ ५ ॥
कुमुदैश्शरदम्भांसि योग्यतालक्षणं ययुः ।
अवबोधैर्मनांसीव समत्वममलात्मनाम् ॥ ६ ॥
तारकाविमले व्योम्नि रराजाखण्डमण्डलः ।
चन्द्रश्चरमदेहात्मा योगी साधुकुले यथा ॥ ७ ॥
शनकैश्शनकैस्तीरं तत्यजुश्च जलाशयाः ।
ममत्वं क्षेत्रपुत्रादिरूढमुच्चैर्यथा बुधाः ॥ ८ ॥
पूर्वं त्यक्तैस्सरोऽम्भोभिर्हंसा भो(यो)गं पुनर्ययुः ।
क्लेशैः कुयोगिनोऽशेषैरन्तरायहता इव ॥ ९ ॥
निभृतोऽभवदत्यर्थं समुद्रः स्तिमितोदकः ।
क्रमावाप्तमहायोगो निश्चलात्मा यथा यतिः ॥ १० ॥
सर्वत्रातिप्रसन्नानि सलिलानि तथाऽभवन् ।
ज्ञाते सर्वगते विष्णौ मनांसीव सुमेधसाम् ॥ ११ ॥

बभूव निर्मलं व्योम शरदा ध्वस्ततोयदम् ।
योगाग्निदग्धक्लेशौघं योगिनामिव मानसम् ॥ १२ ॥

सूर्यांशुजनितं तापं निन्ये तारापतिः शमम् ।
अहंमानोद्भवं दुःखं विवेकः सुमहानिव ॥ १३ ॥

नभसोऽब्दं भुवः पङ्कं कालुष्यं चाम्भसश्शरत् ।
इन्द्रियाणीन्द्रियार्थेभ्यः प्रत्याहार इवाहरत् ॥ १४ ॥

प्राणायाम इवाम्भोभिस्सरसां कृतपूरकैः ।
अभ्यस्यतेऽनुदिवसं रेचका(कैः)कुंभकादिभिः ॥ १५ ॥

The *Bhāgavata* has the description of Rains and Autumn in the same context, X (*a*) 20, the two together in one chapter. The spiritual orientation of the description in the *Viṣṇu* and the drawing of similes from the world of spiritual life and *sādhanas* are continued in the *Bhāgavata*; the difference is that the spiritual tone is more emphatic and the terms of comparison more erudite and metaphysical. Often the same natural phenomenon in the *Viṣṇu* are kept but new similes from the same spiritual field are given. In the Rains, the sky covered with clouds etc. and its light thus obscured, resembled the *Saguṇa Brahman* (4). The clouds released the life-giving waters, like compassionate souls (6). The world reduced by the austere Summer and now blessed with Rains looked like the body of one who had performed penance for a desire and had gained it (7). Because of the prevailing darkness, fire-flies could glow at twilight, but not the planets ; it was like the unbelievers shining in an evil world, while the Vedas are not able to (8). Small rivulets, which dry up soon, began to flow out of bounds, like the material complements of a person who had no control of himself (10). Those on waters or earth, all bore a beautiful form as though through service to the Lord (13). The sea which met the rivers and, with wind and waves, became agitated, was like the passion-tainted mind of the immature *Yogin* (14). Although struck by the downpour of rain, the rocks did not shake, even as those whose minds were set on the Lord, although they were assailed by afflictions (15). Covered with grass and not cleared, the paths became doubtful, even as Vedas not cultivated by the twice-born and lost in course of time(16). In clouds which were friends of the whole world, lightnings of unsteady attachments did not stay on, like passionate women with men endowed with good qualities (17). The rainbow devoid of *Guṇa* (string and qualities) shone in the sky possessed of *Guṇa* (quality) even as the attributeless *Puruṣa* in the *Vyakta* (Matter), a congeries of *Guṇas* (18). The moon, covered by clouds which were themselves lighted up by it, did not shine forth even as the self-effulgent *Puruṣa* enveloped in Ego (19).

Bhāgavata X(i). 20

तयोस्तदद्भुतं कर्म दावाग्नेर्मोक्षमात्मनः ।
गोपाः स्त्रीभ्यः समाचख्युः प्रलम्बवधमेव च ॥ १ ॥
गोपवृद्धाश्च गोप्यश्च तदुपाकर्ण्य विस्मिताः ।
मेनिरे देवप्रवरौ कृष्णरामौ व्रजं गतौ ॥ २ ॥
ततः प्रावर्तत प्रावृट् सर्वसत्त्वसमुद्भवा ।
विद्योतमानपरिधिर्विस्फूर्जितनभस्तला ॥ ३ ॥
सान्द्रनीलाम्बुदैर्व्योम सविद्युत्स्तनयित्नुभिः ।
अस्पष्टज्योतिराच्छन्नं ब्रह्मेव सगुणं बभौ ॥ ४ ॥
अष्टौ मासान्निपीतं यद्भूम्याश्चोदमयं वसु ।
स्वगोभिर्मोक्तुमारेभे पर्जन्यः काल आगते ॥ ५ ॥
तडित्वन्तो महामेघाश्चण्डश्वसनवेपिताः ।
प्रीणनं जीवनं ह्यस्य मुमुचुः करुणा इव ॥ ६ ॥
तपःकृशा देवमीडा आसीद्वर्षीयसी मही ।
यथैव काम्यतपसस्तनुः संप्राप्य तत्फलम् ॥ ७ ॥
निशामुखेषु खद्योतास्तमसा भान्ति न ग्रहाः ।
यथा पापेन पाखण्डा न हि वेदाः कलौ युगे ॥ ८ ॥
श्रुत्वा पर्जन्यनिनदं मण्डूका व्यसृजन्गिरः ।
तूष्णीं शयानाः प्राग्यद्वद्ब्राह्मणा नियमात्यये ॥ ९ ॥
आसन्नुत्पथवाहिन्यः क्षुद्रनद्योऽनुशुष्यतीः ।
पुंसो यथाऽस्वतन्त्रस्य देहद्रविणसंपदः ॥ १० ॥
हरिता हरिभिः शष्पैरिन्द्रगोपैश्च लोहिता ।
उच्छिलीन्ध्रकृतच्छाया नृणां श्रीरिव भूरभूत् ॥ ११ ॥
क्षेत्राणि सस्यसंपद्भिः कर्षकाणां मुदं ददुः ।
धनिनामुपतापं च दैवाधीनमजानताम् ॥ १२ ॥
जलस्थलौकसः सर्वे नववारिनिषेवया ।
अबिभ्रद्रुचिरं रूपं यथा हरिनिषेवया ॥ १३ ॥
सरिद्भिः सङ्गतः सिन्धुश्चुक्षुभे श्वसनोर्मिमान् ।
अपक्वयोगिनश्चित्तं कामाक्तं गुणयुग्यथा ॥ १४ ॥
गिरयो वर्षधाराभिर्हन्यमाना न विव्यथुः ।
अभिभूयमाना व्यसनैर्यथाऽधोक्षजचेतसः ॥ १५ ॥
मार्गा बभूवुः सन्दिग्धास्तृणैश्छन्ना ह्यसंस्कृताः ।
नाभ्यस्यमानाः श्रुतयो द्विजैः कालहता इव ॥ १६ ॥
लोकबन्धुषु मेघेषु विद्युतश्चलसौहृदाः ।

स्थैर्यं न चक्रुः कामिन्यः पुरुषेषु गुणिष्विव ॥ १७ ॥
धनुर्वियति माहेन्द्रं निर्गुणं च गुणिन्यभात् ।
व्यक्ते गुणव्यतिकरेऽगुणवान्पुरुषो यथा ॥ १८ ॥
न रराजोडुपश्छन्नः स्वज्योत्स्नाराजितैर्घनैः ।
अहंमत्या भासितया स्वभासा पुरुषो यथा ॥ १९ ॥
मेघागमोत्सवा हृष्टाः प्रत्यनन्दन् शिखण्डिनः ।
गृहेषु तप्ता निर्विण्णा यथाऽच्युतजनागमे ॥ २० ॥
पीत्वाऽपः पादपाः पद्भिरासन्नानात्ममूर्तयः ।
प्राक्क्षामास्तपसा श्रान्ता यथा कामानुसेवया ॥ २१ ॥
सरस्स्वशान्तरोधस्सु न्यूषुरङ्गापि सारसाः ।
गृहेष्वशान्तकृत्येषु ग्राम्या इव दुराशयाः ॥ २२ ॥
जलौघैर्निरभिद्यन्त सेतवो वर्षतीश्वरे ।
पाषण्डिनामसद्वादैर्वेदमार्गाः कलौ यथा ॥ २३ ॥
व्यमुञ्चन्वायुभिर्नुन्ना भूतेभ्योऽथामृतं घनाः ।
यथाऽऽशिषो विश्पतयः काले काले द्विजेरिताः ॥ २४ ॥
एवं वनं तद्वर्षिष्ठं पक्वखर्जूरजम्बुमत् ।
गोगोपालैर्वृतो रन्तुं सबलः प्राविशद्धरिः ॥ २५ ॥
धेनवो मन्दगामिन्य ऊधोभारेण भूयसा ।
ययुर्भगवताहूता द्रुतं प्रीत्या स्नुतस्तनीः ॥ २६ ॥
वनौकसः प्रमुदिता वनराजीर्मधुच्युतः ।
जलधारा गिरेर्नादानासन्ना ददृशे गुहाः ॥ २७ ॥
क्वचिद्वनस्पतिक्रोडे गुहायां चाभिवर्षति ।
निर्विश्य भगवान् रेमे कन्दमूलफलाशनः ॥ २८ ॥

After some more verses in this strain, Śuka brings on the *Śarad*, cloudless, of clear water and mild wind (32). Thanks to the *Śarad*, the lotuses appeared again and the waters resumed their real nature, even as the minds of those who had slipped from *Yoga* regained their state by fresh Yogic practice (33). Having given up everything, the clouds shone pure, even as sages who had abandoned all desires and were free from all evil (35). Fishes living in shallow waters did not see the waters slowly drying up, even as the fools immersed in family life do not realise the life ebbing away everyday (37). The tillers held the waters flowing out of the fields just as *Yogins* held the knowledge that is leaking out through the breaths (41). The sky shone without the clouds and with the stars rendered bright by *Śarad*, even as the Sāttvic mind which had realised the import of the Vedas (43).

एवं निवसतोस्तस्मिन् रामकेशवयोर्व्रजे ।
शरत्समभवद्व्यभ्रा स्वच्छांब्वपरुषानिला ॥ ३२ ॥

शरदा नीरजोत्पत्त्या नीराणि प्रकृतिं ययुः ।
भ्रष्टानामिव चेतांसि पुनर्योगनिषेवया ॥ ३३ ॥
व्योम्नोऽब्दं भूतशाबल्यं भुवः पङ्कमपां मलम् ।
शरज्जहाराश्रमिणां कृष्णे भक्तिर्यथाऽशुभम् ॥ ३४ ॥
सर्वस्वं जलदा हित्वा विरेजुः शुभ्रवर्चसः ।
यथा त्यक्तैषणाः शान्ता मुनयो मुक्तकिल्बिषाः ॥ ३५ ॥
गिरयो मुमुचुस्तोयं क्वचिन्न मुमुचुः शिवम् ।
यथा ज्ञानामृतं काले ज्ञानिनो ददते न वा ॥ ३६ ॥
नैवाविदन्क्षीयमाणं जलं गाधजलेचराः ।
यथाऽयुरन्वहं क्षय्यं नरा मूढाः कुटुम्बिनः ॥ ३७ ॥
गाधवारिचरास्तापमविन्दञ्छरदर्कजम् ।
यथा दरिद्रः कृपणः कुटुंब्यविजितेन्द्रियः ॥ ३८ ॥
शनैः शनैर्जहुः पङ्कं स्थलान्यामं च वीरुधः ।
यथाहंममतां धीराः शरीरादिष्वनात्मसु ॥ ३९ ॥
निश्चलांबुरभूत्तूष्णीं समुद्रः शरदागमे ।
आत्मन्युपरते सम्यङ्मुनिर्व्युपरतागमः ॥ ४० ॥
केदारेभ्यस्त्वपोऽगृह्णन्कर्षका दृढसेतुभिः ।
यथा प्राणैः स्रवज्ज्ञानं तन्निरोधेन योगिनः ॥ ४१ ॥
शरदर्कांशुजांस्तापान्भूतानामुडुपोऽहरत् ।
देहाभिमानजं बोधो मुकुन्दो व्रजयोषिताम् ॥ ४२ ॥
खमशोभत निर्मेघं शरद्विमलतारकम् ।
सत्त्वयुक्तं यथा चित्तं शब्दब्रह्मार्थदर्शनम् ॥ ४३ ॥
अखण्डमण्डलो व्योम्नि रराजोडुगणैः शशी ।
यथा यदुपतिः कृष्णो वृष्णिचक्रावृतो भुवि ॥ ४४ ॥
आश्लिष्य समशीतोष्णं प्रसूनवनमारुतम् ।
जनास्तापं जहुर्गोप्यो न कृष्णहृतचेतसः ॥ ४५ ॥
गावो मृगाः खगा नार्यः पुष्पिण्यः शरदाऽभवन् ।
अन्वीयमानाः स्ववृषैः फलैरीशक्रिया इव ॥ ४६ ॥
उदहृष्यन्वारिजानि सूर्योत्थाने कुमुद्विना ।
राज्ञा तु निर्भया लोका यथा दस्यून्विना नृप ॥ ४७ ॥
पुरग्रामेष्वाग्रयणैरैन्द्रियैश्च महोत्सवैः ।
बभौ भूः पक्वसस्याढ्या कलाभ्यां नितरां हरेः ॥ ४८ ॥
वणिङ्मुनिनृपस्नाता निर्गम्यार्थान्प्रपेदिरे ।
वर्षरुद्धा यथा सिद्धाः स्वपिण्डान्काल आगते ॥ ४९ ॥

Before taking leave of this treatment of the *Ṛtus*, it must be pointed out that it is quite appropriate and in the approved lines of the theory that the *Ṛtu* is the *Uddīpana Vibhāva* of the main *Rasa* and in the two Purāṇic descriptions we have noticed, it is naturally harnessed thus to develop the *Śānta* and *Bhakti Rasas*.

The treatment of the *Ṛtu* descriptions in the other *Purāṇas* will suffer from some drawback chiefly because of the uncertainty of the texts. Although the descriptions in the Purāṇic texts may be derivative and also from the literary point of view secondary, they may disclose here and there some new ideas. We may therefore devote some attention now to the other *Purāṇas* and *Upapurāṇas* where we have long and short descriptions of the Seasons.

The *Matsya* has quite a delicious chapter on the Spring (209th) which stands apart from the general run of Purāṇic *Ṛtu-varṇanas*. The description occurs poignantly on the eve of the calamity that is to overtake Satyavān. Moving round in the forest, Satyavān points out to Sāvitrī how happily the couples of birds and animals in the forest are enjoying each other's company. After a few verses on trees, creepers and flowers, the description passes on to the birds and from them to the animals. It is noteworthy that the pictures drawn here of the mates in amour covers a wide range of animals of all kinds. The inspiration of Kālidāsa is seen, but only at a distance, not so patent as in the account of the marriage of Pārvatī and Śiva earlier in the very long chapter, the 154th. While Kālidāsa's fauna is confined to the deer and the elephant besides the birds, the *Matsya*-description depicts the lion, the tiger, the buffalo, the boar, the wild bull, the monkey, and then the cat, the rabbit and the goat ; among the birds too, the canvas is crowded with, besides the usual bees, *Kokilas*, parrots, swans and *Cakravākas*, the crows, the *Kapiñjalas* and the *Kalaviṅkas*. More striking is it to find that there are here some fresh similes and fancies, which although stemming from old ones, stretch into original flashes.

The *Kokila*, smeared with greenish yellow pollen-dust and absorbed in the colour-background of the mango-tops, is discerned by its voice, even as the well-bred ones are revealed by their acts ; the verse, as pointed out elsewhere, is quoted anonymously (1643) in the *Subhāṣitāvali*. Although there are plenty of flowers around, the male *Kokila* tastes only that bunch at which its female has already had a bite. The parrot-couple at the tip of a tender branch make it bend with their weight and look like hanging down with two fruits.[1] As the tiger-couple lie in the dark interior of the cave, the bright beam of light from their eyes seems to divide the cave into two. The she-monkey is making its companion, resting its head on her lap,

1. The printed text in Ānandāśrama edn. reads here *Kareṇa* which is an obvious mistake for *bhareṇa*.

happy with her operation of taking out the small insects like lice from its body. The play of the cat-couple is vivid ; the she-cat has fallen on its back on the ground bearing its abdomen and the he-cat is biting her with its teeth and scratching with its nails, without injuring her. The rabbit mates have coalesced completely, their bodies and feet having become one; only the four ears which are sticking out betray their duality. The *Camarī*-deer with its long white tail does not propose to move; and the *Camara* therefore takes its seat also by her side, and having done so, looks proudly at Satyavān! The wild bull, with its mate is reclining in the sun, ruminating its cud and warding off (with its tail) the crow that comes and sits on its hump. 'Look at the goat-couple,' says Satyavān, 'stretching their fore-leg on the broad *Badarī*-branch in an effort to bite at the *Badarī*-fruits. On the waters, sitting near the lotus creeper the *Cakravāka*-pair make the creeper look like having put forth a pair of flowers.

मञ्जरीं सहकारस्य कान्ताचञ्चग्रखण्डिताम् ।
स्वदते बहुपुष्पेऽपि पुंस्कोकिलयुवा वने ॥ ११ ॥
वृक्षशाखां समारूढः शुकोऽयं सह भार्यया ।
[1]भरेण लम्बयञ्छाखां करोति सफलामिव ॥ १५ ॥
व्याघ्रयोर्मिथुनं पश्य शैलकन्दरसंस्थितम् ।
ययोर्नेत्रप्रभालोके गुहा भिन्नेव लक्ष्यते ॥ १७ ॥
उत्सङ्गकृतमूर्धानं निद्रापहृतचेतसम् ।
जन्तूद्धरणतः कान्तं सुखयत्येव वानरी ॥ १९ ॥
भूमौ निपतितां रामां मार्जारो दर्शितोदरीम् ।
नखैर्दन्तैर्दशत्येष न च पीडयते तथा ॥ २० ॥
शशकः शशकी चोभे संसुप्ते पीडिते इमे ।
संलीनगात्रचरणे कर्णैर्व्यक्तिमुपागते ॥ २१ ॥
द्रागिमां चमरीं पश्य सितवालामगच्छतीम् ।
अन्वास्ते चमरः कामी मां च पश्यति गर्वितः ॥ २७ ॥
आतपे गवयं पश्य प्रहृष्टं भार्यया सह ।
रोमन्थनं प्रकुर्वाणं काकं ककुदि वारयन् ॥ २८ ॥
पश्याजं भार्यया सार्धं न्यस्ताग्रचरणद्वयम् ।
विपुले बदरीस्कन्धे बदराशनकाम्यया ॥ २९ ॥
सभार्यश्चक्रवाकोऽयं कमलाकरमध्यगः ।
करोति पद्मिनीं कान्तां सुपुष्पामिव सुन्दरि ॥ ३१ ॥

The *Brahma-purāṇa* describes the marriage of Pārvatī and Śiva on *Kailāsa* in chapter 36 and introduces here all the six Seasons appearing in person and paying their respects to the divine couple

1. *See* Note 1 on p. 27.

(śl. 7 ff). The *Ṛtus* are presented here in their personified forms as beautiful women and the flowers, birds etc. characteristic of each are conceived as constituting the limbs of these women. The descriptions here start with the Rains and end with Summer and extend to 54 verses. They are in poetic style and in the midst of much that is quite familiar, there are indeed a few original strokes. The *Priyaṅgus* and the mangos, competing with their blossoms, seemed to be indulging in mutual threats (97), probably because of their boughs in blossom tossing in the wind. On white snowy tops, *Tilakas* in bloom stood like old men come together for transacting some work(98). The blue waters became more blue with the blue lotuses, the pure waters whiter with the white lotus-stalks and very red with the red lotuses(108).

The *Śiva mahāpurāṇa* has a short description of the Seasons of Spring and Rains in the midst of the story of Satī (Dākṣāyaṇī) and Śiva. The context is somewhat similar to that in *Vāmana purāṇa* as Devī requests Siva, in the rainy Season, to put up a shelter for their stay, but the orientation of the request and Śiva's reply are totally different in the *Śiva purāṇa*. There are some original ideas here, including some similes based on ethical principles, as in the descriptions in the *Viṣṇu* and the *Bhāgavata*, and occasionally in some poets too, but because of the very corrupt nature of the text it is not possible to make out correctly many of the ideas here. The descriptions of *Vasanta* and *Varṣa* occur in the second book, *Rudra-saṁhitā*, first *khaṇḍa*, chapters 21 and 22, where Satī and Śiva are moving about in the *Kailāsa* enjoying themselves after their marriage. The *Kiṁśukas* of the Spring are described as the curved digit of the moon reddened by the evening sky (21.32). In the Rains, the day too looked like night (22.6) and the clouds, not staying at one place but always moving about, looked like threatening to fall upon the heads of the people all the time (7). Cluster of white cranes on the dark clouds appeared like foam on the dark waters of the *Yamunā* (9). Vegetation started growing even in the courtyards of houses, not to mention elsewhere (11), an idea met with for the first time in the *Purāṇa*.

The *Brahmāṇḍa Purāṇa* has a brief reference to the *Ṛtus* in the second book, chapter 13 where, following the Vedic texts of the *Taittirīya* already quoted, the *Ṛtus* are not only related to the *Pitṛs*, but actually identified with them.

ऋतवः पितरो देवा इत्येषा वैदिकी श्रुतिः ।

In *Śls*. 9-11, following the Vedic text mentioned already, the following identifications of the *Ṛtus* and classes of *Pitṛs* are given here: *Madhu-Mādhava* : *Rasa*; *Śukra-Śuci*: *Śuṣma*; *Nabha-Nabhasya*: *Jīva*; *Iṣa-Ūrja* : *Svadhā*; *Saha-Sahasya* : *Ghora* ; *Tapa-Tapasya* : *Manyu*.

The *Vāmana* opens as it were with *Ṛtu-varaṇana*. Śiva is wandering as a *Tapasvin* in the *Mandara* mountain and Summer comes. Satī

Dākṣāyaṇī asks him if they should not seek a shelter and Śiva replies that He is one without any shelter, *nirāśraya* (I.14). The two spend the Summer in the shade of trees. Then comes the Rains and Satī describes the Season to Śiva in six verses. The description takes partly after the poetic descriptions and the one oriented to religion and ethics as in the *Viṣṇu* and the *Bhāgavata Purāṇas*. The swans leave the lakes on hearing the thunder, even as *Yogins* their houses (19). Adopting a comparison coming down from Vālmīki and Kālidāsa, the turbulent rivers are spoken of in of terms of undisciplined behaviour (21). Satī then asks that Śiva should erect an abode for their stay at least in the Rains but Śiva pleads that He has no means to erect one. In the second chapter Śiva and Pārvatī have the *Śarad* and the Season is described in three *Upajāti* verses. In Chapter 6, the *Purāṇa* describes *Vasanta* which is introduced in the account of the penance of Nārāyaṇa and Nara. Spring and the god of love come to disturb the penance, clearly after the model in Canto III of the *Kumāra* ; the Kumāra story is actually recapitulated as part of the story of the god of love.[1] There are some new conceits and fancies worked on old images. The curved red nail-like *Kiṁśukas* are described as the nails of the lion of Spring which has torn the elephant of *Śiśira* (10). The picture of a court with princes, courtiers etc. in their respective ornaments or roles is seen in *Karṇikāras*, *Nīpas*, and *Raktāśokas*. The clusters of flowers of the *Vetasas* seem to say with lifted hands that there was none to equal them (16). Verses 17-21 identify the diverse flowers and fruits with the limbs of *Vasanta-Lakṣmī*.

The *Viṣṇudharmottara* has in I. 240-5 a short '*Ṛtu-saṁhāra*' in the narrative of Rāma's life as king of Ayodhyā after the killing of Rāvaṇa and the coronation and on the eve of Śatrughna setting out for killing Lavaṇa. In these six short descriptions, most of which Rāma gives to Śatrughna, while there are echoes of Vālmikī and Kālidāsa, there are a number of additional ideas, particularly in *Śiśira* and the literary quality on the whole is good for the class of texts to which it belongs.

The sun and his intimate relation to the *Ṛtus* has been noticed above when dealing with the Vedas. The *Sāmba Purāṇa* has an interesting reference to the different colours of the sun in six *Ṛtus*,— tawny in Spring, golden in Summer, white in Rains, soft white in Autumn, Copper-like and scarlet respectively in the two cold Seasons. (*Sāmba*, Venk. Edn. Ch. 8. Śls. 11-13).

वसन्ते कपिलस्सूर्यो ग्रीष्मे काञ्चनसन्निभः ।
श्वेतो वर्षासु वर्णेन पाण्डुः शरदि भास्करः ॥

1. The reflection of Kālidāsa's *Kumāra* is very clear in Chaps. 25-7 narrating the story of Pārvatī marrying Śiva.

हेमन्ते ताम्रवर्णस्तु शिशिरे लोहितो रविः ।
इति वर्णाः समाख्याताः सूर्यस्य ऋतुसंभवाः ॥

The *Kālikā* (*upa*) *purāṇa* twice describes the marriage of Devī with Śiva, first as Satī (Ch. 4 ff.) and then as Pārvatī (Ch. 42 ff.). On both the occasions, the *Purāṇa* keeps close to Kālidāsa's *Kumārasambhava* in its descriptions of Spring as an aid to Manmatha in his attempts to tempt Śiva. The only addition is what the *Purāṇa* narrates as the story of the birth of Manmatha (Ch. 1) and Spring (*Vasanta*). Brahmā who had asked Kāma to tempt Śiva plunges into the thought as to how Kāma's powers could be augmented and as he sighs in this condition, *Vasanta* is said to be born out of his sigh (Ch. 4).

(iv)

The human system and activity as governed by the *Ṛtus* is a subject coming under health and medicine and from early times, *Ṛtu-sātmya* has been dealt with in the texts of *Āyurveda*. These ideas of health and wholesome behaviour, appropriate mode of life, indoor or outdoor activity, dress, and make-up, food and drink, bath, sex, all these also provide the material for *Ṛtu-kāvya*. *Caraka* deals with *Ṛtu-sātmya* in the *Sūtrasthāna*, sixth chapter. The proper activity for each *Ṛtu* is set forth in a series of *Anuṣṭubhs*, before which, the basic character of the *Ṛtus* is dealt with in prose. The six Seasons fall into two sets of three, *Śiśira*, *Vasanta* and *Grīṣma* and *Varṣā*, *Śarad* and *Hemanta*; the former form the *Uttarāyaṇa* and are characterised as the time of *Ādāna* or 'taking in', whereas the latter forming *Dakṣiṇayāna*, are the time of *Visarga*, 'release'; the former are dominated by the Sun (*Āgneya*) and the latter by the Moon (*Saumya*); consequently the former are *Rūkṣa* or dry and the latter soft and juicy, the former debilitating and the latter, invigorating. The habits and activities of man, in all respects, should be oriented to these basic physical facts.

Caraka Saṁhitā, Sūtra, 6 :

अथातस्तस्याशितीयमध्यायं व्याख्यास्यामः ॥ १ ॥
इति ह स्माह भगवानात्रेयः ॥ २ ॥
तस्याशिताद्यादाहाराद्बलं वर्णश्च वर्धते ।
तस्यर्तुसात्म्यं विदितं चेष्टाहारव्यपाश्रयम् ॥ ३ ॥

इह खलु संवत्सरं षडङ्गमृतुविभागेन विद्यात् । तत्रादित्यस्योदगयनमादानं च त्रीनृतून् शिशिरादीन् ग्रीष्मान्तान् व्यवस्येत् वर्षादीन् पुनर्हेमन्तान्तान् दक्षिणायनं विसर्गं च ॥ ४ ॥

विसर्गे पुनर्वायवो नातिरूक्षाः प्रवान्ति, इतरे पुनरादाने; सोमश्चाव्याहतबलः शिशिराभिर्भाभिरापूरयन् जगदाप्याययति शश्वद्, अतो विसर्गः सौम्यः। आदानं

पुनराग्नेयं तावेतावर्कवायू सोमश्च कालस्वभावमार्गपरिगृहीताः कालर्तुरसदोष- देहबलनिर्वृत्तिप्रत्ययभूताः समुपदिश्यन्ते ॥ ५ ॥

तत्र रविर्भाभिराददानो जगतः स्नेहं वायवस्तीव्ररूक्षाश्चोपशोषयन्तः शिशिरवसन्तग्रीष्मेषु यथाक्रमं रौक्ष्यमुत्पादयन्तो रूक्षान् रसान् तिक्तकषाय-कटुकांश्चाभिवर्धयन्तो नृणां दौर्बल्यमावहन्ति ॥ ६ ॥

वर्षाशरद्धेमन्तेष्वृतुषु तु दक्षिणाभिमुखेऽर्के कालमार्गमेघवातवर्षाभिहत-प्रतापे शशिनि चाव्याहतबले माहेन्द्रसलिलप्रशान्तसन्तापे जगत्यरूक्षा रसाः प्रवर्धन्तेऽम्ललवणमधुरा यथाक्रमं तत्र बलमुपचीयते नृणामिति ॥ ७ ॥

भवन्ति चात्र—

आदावन्ते च दौर्बल्यं विसर्गादानयोर्नृणाम् ।
मध्ये मध्यबलं त्वन्ते श्रेष्ठमग्रे विनिर्दिशेत् ॥ ८ ॥

शीते शीतानिलस्पर्शसंरुद्धो बलिनां बली ।
पक्ता भवति हेमन्ते मात्राद्रव्यगुरुक्षमः ॥ ९ ॥

स यदा नेन्धनं युक्तं लभते देहजं तदा ।
रसं हिनस्त्यतो वायुः शीतः शीते प्रकुप्यति ॥ १० ॥

तस्मात्तुषारसमये स्निग्धाम्ललवणान् रसान् ।
औदकानूपमांसानां मेध्यानामुपयोजयेत् ॥ ११ ॥

बिलेशयानां मांसानि प्रसहानां भृतानि च ।
भक्षयेन्मदिरां शीधुं मधु चानुपिबेन्नरः ॥ १२ ॥

गोरसानिक्षुविकृतीर्वसां तैलं नवौदनम् ।
हेमन्तेऽभ्यस्यतस्तोयमुष्णं चायुर्न हीयते ॥ १३ ॥

अभ्यङ्गोत्सादनं मूर्ध्नि तैलं जेन्ताकमातपम् ।
भजेद्भूमिगृहं चोष्णमुष्णं गर्भगृहं तथा ॥ १४ ॥

शीतेषु संवृतं सेव्यं यानं शयनमासनम् ।
प्रावाराजिनकौषेयप्रवेणीकुथकास्तृतम् ॥ १५ ॥

गुरूष्णवासा दिग्धाङ्गो गुरुणाऽगुरुणा सदा ।
शयने प्रमदां पीनां विशालोपचितस्तनीम् ॥ १६ ॥

आलिङ्ग्यागुरुदिग्धाङ्गीं सुप्यात्समदमन्मथः ।
प्रकामं च निषेवेत मैथुनं शिशिरागमे ॥ १७ ॥

वर्जयेदन्नपानानि लघूनि वातलानि च ।
प्रवातं प्रमिताहारमुदमन्थं हिमागमे ॥ १८ ॥

हेमन्तशिशिरे तुल्ये शिशिरेऽल्पं विशेषणम् ।
रौक्ष्यमादानजं शीतं मेघमारुतवर्षजम् ॥ १९ ॥

तस्माद्धैमन्तिकः सर्वः शिशिरे विधिरिष्यते ।
निवातमुष्णं त्वधिकं शिशिरे गृहमाश्रयेत् ॥ २० ॥
कटुतिक्तकषायाणि वातलानि लघूनि च ।
वर्जयेदन्नपानानि शिशिरे शीतलानि च ॥ २१ ॥
वसन्ते निचितः श्लेष्मा दिनकृद्भाभिरीरितः ।
कायाग्निं बाधते रोगांस्ततः प्रकुरुते बहून् ॥ २२ ॥
तस्माद्वसन्ते कर्माणि वमनादीनि कारयेत् ।
गुर्वम्लस्निग्धमधुरं दिवास्वप्नं च वर्जयेत् ॥ २३ ॥
व्यायामोद्वर्तनं धूमं कवलग्रहमञ्जनम् ।
सुखाम्बुना शौचविधिं शीलयेत्कुसुमागमे ॥ २४ ॥
चन्दनागुरुदिग्धाङ्गो यवगोधूमभोजनः ।
शारभं शाशमैणेयं मांसं लावकपिञ्जलम् ॥ २५ ॥
भक्षयेन्निगदं सीधुं पिबेन्माध्वीकमेव वा ।
वसन्तेऽनुभवेत्स्त्रीणां काननानां च यौवनम् ॥ २६ ॥
मयूखैर्जगतः स्नेहं ग्रीष्मे पेपीयते रविः ।
स्वादु शीतं द्रवं स्निग्धमन्नपानं तदा हितम् ॥ २७ ॥
शीतं सशर्करं मन्थं जाङ्गलान्मृगपक्षिणः ।
घृतं पयः सशाल्यन्नं भजन् ग्रीष्मे न सीदति ॥ २८ ॥
मद्यमल्पं न वा पेयमथवा सुबहूदकम् ।
लवणाम्लकटूष्णानि व्यायामं च विवर्जयेत् ॥ २९ ॥
दिवा शीतगृहे निद्रां निशि चन्द्रांशुशीतले ।
भजेच्चन्दनदिग्धाङ्गः प्रवाते हर्म्यमस्तके ॥ ३० ॥
व्यजनैः पाणिसंस्पर्शैश्चन्दनोदकशीतलैः ।
सेव्यमानो भजेदास्यां मुक्तामणिविभूषितः ॥ ३१ ॥
काननानि च शीतानि जलानि कुसुमानि च ।
ग्रीष्मकाले निषेवेत मैथुनाद्विरतो नरः ॥ ३२ ॥
आदानदुर्बले देहे पक्ता भवति दुर्बलः ।
स वर्षास्वनिलादीनां दूषणैर्बाध्यते पुनः ॥ ३३ ॥
भूबाष्पान्मेघनिस्यन्दात्पाकादम्लाज्जलस्य च ।
वर्षास्वग्निबले क्षीणे कुप्यन्ति पवनादयः ॥ ३४ ॥
तस्मात्साधारणः सर्वो विधिर्वर्षासु शस्यते ।
उदमन्थं दिवास्वप्नमवश्यायं नदीजलम् ॥ ३५ ॥
व्यायाममातपं चैव व्यवायं च विवर्जयेत् ।
पानभोजनसंस्कारान् प्रायः क्षौद्रान्वितान् भजेत् ॥ ३६ ॥

व्यक्ताम्ललवणस्नेहं वातवर्षाकुलेऽहनि ।
विशेषशीते भोक्तव्यं वर्षास्वनिलशान्तये ॥ ३७ ॥
अग्निसंरक्षणवता यवगोधूमशालयः ।
पुराणा जाङ्गलैर्मांसैर्भोज्या यूषैश्च संस्कृतैः ॥ ३८ ॥
पिबेत् क्षौद्रान्वितं चाल्पं माध्वीकारिष्टमम्बु वा ।
माहेन्द्रतप्तशीतं वा कौपं सारसमेव वा ॥ ३९ ॥
प्रघर्षोद्वर्तनस्नानं गन्धमाल्यपरो भवेत् ।
लघुशुद्धाम्बरः स्थानं भजेदक्लेदि वार्षिकम् ॥ ४० ॥
वर्षाशीतोचिताङ्गानां सहसैवार्करश्मिभिः ।
तप्तानामाचितं पित्तं प्रायः शरदि कुप्यति ॥ ४१ ॥
तत्रान्नपानं मधुरं लघु शीतं सतिक्तकम् ।
पित्तप्रशमनं सेव्यं मात्रया सुप्रकाङ्क्षितैः ॥ ४२ ॥
लावान्कपिञ्जलानेणानुरभ्रान् शरभान् शशान् ।
शालीन्सयवगोधूमान्सेव्यानाहुर्घनात्यये ॥ ४३ ॥
तिक्तस्य सर्पिषः पानं विरेको रक्तमोक्षणम् ।
धाराधरात्यये कार्यमातपस्य च वर्जनम् ॥ ४४ ॥
वसां तैलमवश्यायमौदकानूपमामिषम् ।
क्षारं दधि दिवास्वप्नं प्राग्वातं च विवर्जयेत् ॥ ४५ ॥
दिवासूर्यांशुसंतप्तं निशि चन्द्रांशुशीतलम् ।
कालेन पक्वं निर्दोषमगस्त्येनाविषीकृतम् ॥ ४६ ॥
हंसोदकमिति ख्यातं शारदं विमलं शुचि ।
स्नानपानावगाहेषु हितमम्बु यथामृतम् ॥ ४७ ॥
शारदानि च माल्यानि वासांसि विमलानि च ।
शरत्काले प्रशस्यन्ते प्रदोषे चेन्दुरश्मयः ॥ ४८ ॥
इत्युक्तमृतुसात्म्यं यच्चेष्टाहारव्यपाश्रयम् ।
उपशेते यदौचित्यादोकसात्म्यं तदुच्यते ॥ ४९ ॥
देशानामामयानां च विपरीतगुणं गुणैः ।
सात्म्यमिच्छन्ति सात्म्यज्ञाश्चेष्टितं चाद्यमेव च ॥ ५० ॥
ऋतावृतौ नृभिः सेव्यं न सेव्यं यच्च किंचन ।
तस्याशितीये निर्दिष्टं हेतुमत्सात्म्यमेव च ॥ ५१ ॥

The treatment of the *Ṛtu-caryā* in *Suśruta* I.5 is slightly more elaborate; while it is mostly in prose, it includes a set of fifteen *Anuṣṭubhs* describing the six Seasons in poetic style (24-37). The same prose-cum-verse, medical-cum-poetic description is given in the *Aṣṭāṅga-hṛdaya* also, Sūtra-3. In the end Vāgbhaṭa mentions the

transition of one *Ṛtu* to the next, the *Ṛtu-sandhi* comprising the last week of the former and the first week of the latter. The idea of *Ṛtu-sandhi* occurs in *Ṛtu*-poetry and poetics, as we shall see.

The *Kāma Śāstra* is closely related to *Kāvya*. Although the *Ṛtus* are not separately dealt with by Vātsyāyana or Kokkoka, the seasonal festivals and pastimes mentioned by the former as useful for promoting love form part of the *Kāvya*-material. Bhoja brings them all together seasonwise in his encyclopaedic treatment of love. I have dealt with them in the chapter called 'Love Festivals' in my book '*Bhoja's Śṛṅgāra Prakāśa*' (1963. pp. 648-659). I would invite your attention to it. A work solely devoted to these seasonal pastimes of love is the *Ṛtukrīḍāviveka*, quoted by Lakṣmīdhara in his commentary *Śrutirañjanī* on the *Gītagovinda*, but not yet recovered.

In Kauṭalya's *Arthaśāstra*, *Kāla* (Time) is dealt with in 9-10. It is defined as of the form of cold, heat and Rains :

कालः शीतोष्णवर्षात्मा ।

Its divisions from night and day to *Yuga* are mentioned so that actvities appropriate to them could be undertaken by the king. The Seasons or *Ṛtus* favourable for expeditions, long or short, are shown. *Varṣā*, *Hemanta*, *Vasanta* and *Grīṣma* are also named. Earlier in II. 6, Kauṭalya speaks of *Varṣā*, *Hemanta and Grīṣma*. The *Cāṇakyaṭīkā* adds (p 107. *JOR*. Madras edn.) that people in general speak of three *Ṛtus*, evidently by reason of the prominence of their effects, namely the cold and the hot Seasons and the Rains.

वर्षाहेमन्तग्रीष्माणामिति लोकप्रतीत्या त्रित्वमृतूनाम् । तथा वक्ष्यति-
"कालः शीतोष्णवर्षात्मा" (9.1) इति ।

In *Śāstras*, the concept of Time and the question whether it is directly perceptible or is only to be inferred, are discussed and in this connection, attention may be drawn to two important works where the *Ṛtus* are described as the means of knowing the particular phases of Time. The first is the *Vākyapadīya*, the *Kāla-samuddeśa* in Chapter III-Prakīrṇaka (*TSS*. 116. pp. 65-66).

In commenting on this, Helārāja gives ten verses giving a poetic description of the six Seasons.

रुतैर्मृगशकुन्तानां स्थावराणां च वृत्तिभिः ।
छायादिपरिणामैश्च ऋतुधामा निरूप्यते ॥

ऋतवो धाम स्थानं यस्य तदात्मकत्वेन प्रतिभासात् कालाख्या हि स्वातन्त्र्यशक्तिर्ब्रह्मणो वसन्तादिभेदेन प्रविभक्ता चकास्ति । यथा चासौ नियत-ऋतुभेदः पुंस्कोकिलादिकूजितवशेन नवनवकिसलययोगेन सूर्यादिसञ्चार-

विशेषोपलक्ष्यमाणाच्छायातपादिभेदेन लतावितानप्रसूनविशेषेण चावधार्यते। तथा हि—

'सुगन्धिकुसुमामोदमत्तषट्पदनिर्भरः।
पुंस्कोकिलरवाकीर्णवनोद्देशो विभाव्यते॥
मधुर्मधुरझंकारसुखमारुतसङ्गमः।
प्रबोधितप्रियाबाहुमञ्जरीसक्तवल्लभः॥
मल्लिकामोदरुचिरो घर्मार्त......।
प्रकम्पिपवनाशुष्कलताकुसुमसञ्चयः॥
शुष्यदास्यपिपासार्तप्राणिसङ्कटगह्वरः।
प्रतप्तपांसुनिचयो ग्रीष्मः सोष्मा विभाव्यते॥
प्रशान्ततापसञ्चारा नीरदाच्छादिताम्बराः।
जलाप्लावितभूभागाः सञ्चारविषमाः क्वचित्॥
मयूरकेकारवपूरिताशा लतागृहान्तःस्थितकामिसङ्घाः।
उत्कण्ठितप्रोषितदत्तकम्पा वर्षा विभाव्यन्त इह क्रमेण॥

हंसानां निनदेन पद्मनिचयैर्लाक्षाद्रवोद्भासिभिः
  नैर्मल्येन दिशां विशुद्धधवलैरभ्रैर्नभोलाञ्छनैः।
शालीनां परिपाकशोभिवपुषा हृद्यैर्मृगाणां गतैः
  संभाव्या शरदभ्रमुक्तविमलव्योमस्फुरत्तारका॥
प्रसूनैस्तत्रत्यैर्दिशि दिशि चकासद्भिरमलैः
  जडिम्ना सन्नाङ्गैः पशुभिरथ काकैर्वनगतैः।
निशानां विस्तारैरभिमततमैः कान्तमनसां
  हिमैर्हेमन्ताख्यः समय इह लक्ष्यः स्फुटवपुः॥
हिमप्रपातस्थगितोऽत्र मार्गो विशीर्णपर्णः शिशिरोऽपि लक्ष्यः।
शीतार्तशीतच्छकुनिप्रकाण्डो नीहारधारावृतभूमिपृष्ठः॥
प्रफुल्लकुन्दप्रकरप्रचारस्तुषारसङ्घातविभेददक्षः।
वहत्यजस्रं शिशिरो नभस्वान् यत्राभितः स्फीततरुप्रकर्षः॥

The other work is Jayanta Bhaṭṭa's *Nyāyamañjarī* (Viz. edn. p. 140) where, to illustrate how time is learnt from the symptoms on the face of Nature, seven verses of poetry, obviously Jayanta's own, are given. Bhoja borrows these in his treatment of *Kāla* in *Prakāśa* IV of his *Śṛṅgāra Prakāśa* (See my *Bhoja's Śṛṅgāra Prakāśa* 1963, p.16)

स चायमृतुतिथ्यादिविभागः क्रियैव ज्योतिःशास्त्रोपदिष्टविशिष्टराशिसंसृष्टचन्द्रादिग्रहगतया लक्ष्यते लौकिकेन च लक्ष्मणा तेन तेनेति। तद्यथा—

चञ्चच्चञ्चुचुम्बितातात्रचूताङ्कुरकदम्बकैः।
कथ्यते कोकिलैरेव मधुर्मधुरकूजितैः॥

दिवाकरकरालातपातनिर्दग्धवीरुधः ।
मार्गाः समल्लिकामोदा भवन्ति ग्रीष्मशंसिनः ॥
शिखण्डमण्डनारब्धोद्दण्डताण्डवडम्बरैः ।
प्रावृडाख्यायते मेघमेदुरैर्मेदिनीधरैः ॥
मौक्तिकाकारविस्तारितारानिकरचित्रितम् ।
शरत्पिशुनतां याति यमुनाम्भोनिभं नभः ॥
आयामियामिनीभोगसफलाभोगविभ्रमाः ।
हेमन्तमभिनन्दन्ति सोष्माणस्तरुणीस्तनाः ॥
आस्कन्दनदलत्कुन्दकलिकोत्करदन्तुराः ।
वदन्ति शिशिरं वातास्तुषारकणकर्कशाः ॥
तस्मादेकोऽप्ययं कालः क्रियाभेदाद्विभिद्यते ।
एतेन सद्दशन्यायान्मन्तव्या दिक्समर्थिता ॥

In poetics, Rājaśekhara deals with *Kāla* and *Ṛtus* as part of the subject. In the last section of the *Kavirahasya*, the first book of his *Kāvyamīmāṁsā*, Rājaśekhara deals with *Kāla-vibhāga*, the division of Time from the Seconds and Minutes to the Day, Fortnight, Month, the two *Ayanas*, and the Year. (*GOS* 2nd edn. pp. 98 ff.) This, Rājaśekhara says, is the basis of the round of rites to be performed according to the Vedas and also for what the poets write. He then mentions the six Seasons and the beginning of the year with *Caitra* according to the general practice of the peple. The names of the months *Nabha-Nabhasya*, *Iṣa-Ūrja* etc. in pairs , according to the Seasons, are then given.

Rājaśekhara then speaks of the course of the Wind in the *Ṛtus* on which there is divergence between the poets and the scientific writers. Thus, according to the former, in the Rains, the Wind blows from the East. "तत्र 'वर्षासु पूर्वो वायुः' इति कवयः". We may recall Kālidāsa's description of the eastern wind, *Puro-vāta*, in the Rains, blowing over the peacok's crest and making it dance, in *Vik. IV*.

The *Ācāryas* hold the opposite view that it blows from the West. Rājaśekhara adds that whatever is the fact, *Kavi-samaya* or what the poets have been continuously saying in their poems and plays constitutes their 'convention,' and poets should follow that convention. Views on the course of the wind in the other Seasons are then recorded by Rājaśekhara.

The concept of *Ṛtus*, the whole world of ideas and images associated with them, their relation to human life and activity and the way they have been dealt with scientifically as well as poetically, and how the model for all this was set by the *Ādikavi* have been surveyed above. All this forms the heritage of classical *Ṛtu*-poetry.

II

Ṛtu in Kālidāsa

The *Ṛtusaṁhāra*

Although, as has been noted, *Ṛtu-varṇana* had already become established as part of poetry, it was Kālidāsa who for the first time thought of a self-contained separate poem on this theme. In this respect, the *Ṛtusaṁhāra* is in the brilliant company of the poet's other minor poem, the *Meghadūta* where also the poet takes the motif of sending a messenger, already familiar in literature, and creates a new form of poem which is to be endlessly imitated. Unfortunately, there are impediments to the enjoyment of the former of the two lyrics of Kālidāsa, from which the latter is free.

The main impediment is the *pravāda* that the *Ṛtusaṁhāra* (*ṚS*) is not a genuine production of the great genius and master of expression. अङ्गनावद्गिरो ग्राह्याः प्रायेणान्यपरिग्रहात् goes the saying. Carried away by prevailing opinion, 'cliches' of the mind, many have deprived themselves of the pleasure of even reading this poem. If the mind is already conditioned, it is, as Abhinavagupta says in his exposition of *Rasāsvāda*, impervious and unable to respond and enjoy. When a *Sahṛdaya's* heart is required to be mirror-like, it is this open mindedness, clearance of the obscuring pre-possessions, that is insisted upon as a pre-condition to respond and receive. Let us bide by the appeal of the same poet in the prologue to his first play:

सन्तः परीक्ष्य अन्यतरद् भजन्ते (*Mālavikā* I. 2)

I shall therefore do here some *Parīkṣā* and help you to take to and appreciate the *ṚS*.

It is not necessary to traverse the whole ground of the arguments of different scholars against Kālidāsa's authorship of the *ṚS*. They can be seen in any history of Sanskrit literature, like that of Keith[1] or in the account of S.K.De[2] in the book by him and Dasgupta. On the other hand, from early times, there have been, even among the Western scholars, an equal or larger number accepting Kālidāsa's authorship of the poem. Summarily stated the objections that have been put forth are: (i) the *ṚS*. is too simple; (ii) it lacks ethical or philosophical substance; (iii) the word *Saṁhāra* in its name is an uncommon usage; (iv) Mallinātha has not commented on it; and (v) it has not been cited in the Anthologies. The answers to these five

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1. *HSL*. pp. 82-4.

2. *HSL*, University of Calcutta, De's part, *Prose, Poetry* and *Drama*, 1947 pp. 122-3.

objections are also well-known: the first point viz., it is too simple, answers the fourth point that Mallinātha has not commented on it; there was no need for Mallinātha to write a commentary on it. The use of the word 'Saṁhāra' in the sense of 'bringing together' or 'gathering' or 'collection' is not uncommon; it is a classical expression and is well-known in the title of the well-known play, the *Veṇī-saṁhāra*. It cannot be maintained that even in his accepted works, Kālidāsa has not used rare forms of words. Ethical or philosophical ideas are naturally out of place in a work of an avowed theme such as we have in the *ṚS.*; but actually as we shall see, they are not entirely absent from the poem. The absence of quotations from it in the Anthologies can be explained and answered in two ways: The descriptions of Seasons in Kālidāsa's own other poems, as well as in poems of other poets offered enough material to the Anthologists; at the same time it cannot be said that the *ṚS.* has been completely ignored by them for the *Subhāṣitāvali* quotes four verses from the *ṚS.*, two of which, Nos. 1674 and 1678, with the express mention of Kālidāsa as their author namely,—1674 : Āmūlato vidruma-rāga-tāmraḥ and 1678: Ādīpta-vahni-sadṛśaiḥ, both from the section on the Spring. Vatsa Bhaṭṭi's imitations from *ṚS.* are of course there.

It is strange that the simplicity of the *ṚS.* should have been cited against it. Simplicity is no sin, nor ornateness or involvedness a virtue. Kālidāsa, or for that matter, the *Ṛṣi* masters, Vyāsa and Vālmīki, are exemplars of the simple, graceful style. Probably, as many scholars have said, the *ṚS.* is a youthful work of Kālidāsa and by that circumstance, shows greater simplicity. According to Keith, its "perfect lucidity" "is one of the charms of the poem to modern taste." As Pope says with reference to Pastoral Poetry, in his Discourse on that subject, simplicity is a requisite in such poetry. It is too wide of the mark to say as De does, that its "weaknesses are such as show inferior literary talent"[1]; for, simple as it is, it does display real craftsmanship. It is not mere simplicity that marks out the following in the description of *Vasanta*:

[2]द्रुमाः सपुष्पाः सलिलं सपद्मं स्त्रियः सकामाः पवनः सुगन्धिः ।
सुखाः प्रदोषा दिवसाश्च रम्याः सर्वं प्रिये चारुतरं वसन्ते ॥ VI. 2

As we shall see, many a master stroke that illumines the accepted poems and plays of the poet have its flashes here already. It is no imitator, it is the same deft craftsman who is already chasing and refiining here his characteristic turns and designing his favourite settings and images. Let us follow the order of the *ṚS.* and see this. First

1. *Op. cit.* p. 123
2. References are to the N. S. Press 8th edn. of 1952.

Summer with which the poem opens. Some of the lines here may be placed by the side of those in the *Śākuntala*, particularly in its Prologue where Summer is the subject of the *Ṛtu*-song of the *Naṭī*:

ṚS.

I. 1 b:

सदावगाहक्षत (क्षम)-
वारिसञ्चयः

1 c: दिनान्तरम्यः

28 *a*-पाटलामोदरम्यः

b. सुखसलिलनिषेकः

Śākuntala, Prologue

I. 3

सुभगसलिलावगाहाः...........

दिवसाः परिणामरमणीयाः

पाटलसंसक्तसुरभिवनवाताः

सुभगसलिलावगाहाः

17 on wild boars digging the roots of *Mustā* roots in the soil of the drying ponds:

सभद्रमुस्तं परिशुष्ककर्दमं
सरः खनन्नायतपोतृमण्डलैः ।
रवेर्मयूखैरभितापितो भृशं
वराहयूथो विशतीव भूतलम् ॥

Śākuntala II. 6c:

विस्रब्धं क्रियतां वराहततिभिः
मुस्ताक्षतिः पल्वले ।

21 on herds of wild buffaloes:

तृषाकुलं निःसृतमद्रिगह्वरा-
दवेक्ष्यमाणं महिषीकुलं जलम् ॥

may be compared with *Śākuntala* II.6:

गाहन्तां महिषा निपानसलिलं etc.

As we go to the second canto on the Rains, we are often reminded of the cloud-poem, *Meghadūta*, and Act IV of the *Vikramorvaśīya* whose setting is also in the same season.

ṚS. II Rains:

1 b and 4a:

अशनिशब्दमर्दलः

Megha

34c and 64b:

सन्ध्याबलिपटहताम्;
सङ्गीताय प्रहतमुरजाः
स्निग्धगम्भीरघोषम् ।

The imagery of the swelling cloud, partly light and at points very dark, resembling the breasts of the lady big with child and darkening at the nipple, is a favourite of Kālidāsa: *ṚS.* II.2 c-d:

क्वचित्सगर्भप्रमदास्तनप्रभैः समाचितं व्योम घनैः समन्ततः ।

In the *Megha*, the cloud resting on Mount *Āmrakūṭa* would look, says the poet, like the *Stana* of Earth, pale and gray all around and dark at the nipple at the top:

मध्ये श्यामः स्तन इव भुवः शेषविस्तारपाण्डुः ।

For a cloud heavily laden with water, the characteristic Kālidāsian expression is "clouds hanging low with the load of water"—तोयभरावलम्बिनः in *ṚS*. II. 3b and again in II. 19b; also in II.22a: तोयनम्रैः and in II.27b: तोयदास्तोयनम्राः

Extolling and illustrating the natural *Namratva* of the hermits, the poet says in *Śākuntala* V. 12 :

भवन्ति नम्रास्तरवः फलागमैः नवाम्बुभिर्दूरविलम्बिनो घनाः ।

ṚS. II. 4b-d describes the cloud as pouring showers like arrows, from its rain-bow:

सुरेन्द्रचापं दधतस्तडिद्गुणम् ।
सुतीक्ष्णधारापतनोग्रसायकैः
तुदन्ति चेतः प्रसभं प्रवासिनाम् ॥

This appears in *Vik*. IV.5/6, 7a-c:

हन्त शैलशिखराद्गमनमुत्पत्य बाणै-
र्मामभिवर्षति । * * * कथम्
नवजलधरः सन्नद्धोऽयं न दृप्तनिशाचरः
सुरधनुरियं दूराकृष्टं न नाम शरासनम् ।
अयमपि पटुर्धारासारः न बाणपरम्परा

The correspondence between the Rains in *ṚS*. II. and *Vik*. IV continue.

Here is *ṚS*. II. 5, the earth with fresh emerald grass, the spreading leaves of *Kandalīs* that have sprouted and *Indragopa*-worms shining verily like a bedecked damsel.

प्रभिन्नवैदूर्यनिभैस्तृणाङ्कुरैः
समाचिता प्रोत्थितकन्दलीदलैः ।
विभाति शुक्लेतररत्नभूषिता
वराङ्गनेव क्षितिरिन्द्रगोपकैः ॥

In *Vik. IV*.17 Purūravas sees the newly grown grass surface bespangled with glowing *indragopas* and mistakes that it was Ūrvaśī's green *Uttarīya* with its coloured spots.

हृतोष्ठरागैर्नयनोदबिन्दुभिः
निमग्ननाभेर्निपतद्भिरङ्कितम् ।
च्युतं रुषा भिन्नगतेरसंशयं
शुकोदरश्याममिदं स्तनांशुकम् ॥
*** कथं सेन्द्रगोपं [1]नवशाद्वलमिदम् ।

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1. Subandhu takes this in his *Vāsavadattā* (p. 347. VV Press edn).
नवशाद्वलं सेन्द्रगोपं महीमहिलायाः शुकाङ्गश्यामलं लाक्षारसाङ्कितं स्तनोत्तरीयमिव अलक्ष्यत ।

The *Kandalīs* also belong to Kālidāsa's flora Cf. *Megha* I. 21b : कन्दलीश्च अनुकच्छम् । and also *Raghuvaṃśa* XIII. 29: विडम्ब्यमाना नवकन्दलैस्ते विवाहधूमारुणलोचनश्रीः । and *Vik.* IV. 15: आरक्तराजिभिरियं कुसुमैर्नवकन्दलीसलिलगर्भैः । कोपादन्तर्बाष्पे स्मरयति मां लोचने तस्याः ॥

Ṛ.S. II. 7 describes the swollen river in the Rains, with its impure waters, breaking the bunds and pulling down the trees there, comparing them to wayward woman. This very imagery of the wayward woman and the turbulent river, with its turbid waters, bringing down the banks and the trees, in almost the same words, is used by Kālidāsa in *Śākuntala V.*, in Duṣyanta's accusation of Śakuntalā.

Ṛ.S. II. 7

निपातयन्त्यः परितस्तटद्रुमान्
प्रवृद्धवेगैः सलिलैरनिर्मलैः ।
स्त्रियः सुदुष्टा इव जातविभ्रमाः
प्रयान्ति नद्यस्त्वरितं पयोनिधिम् ॥

Śākuntala V.21:

व्यपदेशमाविलयितुं
किमीहसे जनमिमं च पातयितुम् ।
कूलङ्कषेव सिन्धुः
प्रसन्नमम्भः तटरुहं च ॥

Ṛ.S. II. 10 depicts the *Abhisārikās* who venture out on dark thundering nights, with the flash of lighting serving as torch-lights.

अभीक्ष्णमुच्चैर्ध्वनता पयोमुचा
घनान्धकारीकृतशर्वरीष्वपि ।
तडित्प्रभादर्शितमार्गभूमयः
प्रयान्ति रागादभिसारिकाः स्त्रियः ॥

This comes up in *Megha* I.37

गच्छन्तीनां रमणवसतिं योषितां तत्र नक्तं
रुद्धालोके नरपतिपथे सूचिभेद्यैः तमोभिः ।
सौदामन्या कनकनिकषस्निग्धया दर्शयोर्वीम्

Ṛ.S. II. On the thunder-clap and lightning which drive the timid beloved, cross with the lover till then for his failings, to rush into his arms :

पयोधरैर्भीमगभीरनिस्वनै-
स्तडिद्भिरुद्वेजितचेतसो भृशम् ।

This picture recurs in the other poems of Kālidāsa at more than one place. In the *Raghu* : XIII. 28, Rāma tells Sītā in recapitulation:

पूर्वानुभूतं स्मरता च यत्र
कम्पोत्तरं भीरु तवोपगूढम् ।

कृतापराधानपि योषितः प्रियान्	गुहाविसारीण्यतिवाहितानि
परिष्वजन्ते शयने निरन्तरम् ॥	मया कथञ्चिद्घनगर्जितानि ॥

Also in *Megha* I, in the verse 'Ambho-bindu' etc. found in some mss.—which is most likely genuine—we have in the second half :

त्वामासाद्य स्तनितसमये मानयिष्यन्ति सिद्धाः
सोत्कम्पानि प्रियसहचरीविभ्रमालिङ्गितानि ॥

See especially in *ṚS.*, *Raghu* and *Megha* the recurrent expressions:
उद्वेजितचेतसः, कम्पोत्तरम् , and सोत्कम्पानि ।

ṚS. II. 23c:	*Megha* I.23a:
सूचिभिः केतकीनाम्	केतकैः सूचिभिन्नैः

ṚS. II.24 and VI. 5, *Prāvṛḍ* and *Vasanta* are said to deck different parts of the ladies' bodies with different flowers :

शिरसि वकुलमालां मालतीभिः समेतां विकसितनवपुष्पैर्यूथिकाकुड्मलैश्च ।
विकचनवकदम्बैः कर्णपूरं वधूनां रचयति जलदौघः कान्तवत्काल एषः॥ II. 24

कर्णेषु योग्यं नवकर्णिकारं चलेषु नीलेष्वलकेष्वशोकम् ।
पुष्पं च फुल्लं नवमल्लिकायाः प्रयाति कान्तिं प्रमदाजनानाम् ॥ VI. 5

—both of which get a better organised and finished setting in *Uttara Megha* :

हस्ते लीलाकमलमलके बालकुन्दानुविद्धं
नीता लोध्रप्रसवरजसा पाण्डुतामाननश्रीः ।
चूडापाशे नवकुरबकं चारुकर्णे शिरीषं
सीमन्ते च त्वदुपगमजं यत्र नीपं वधूनाम् ॥

ṚS. II. 27 deserves special notice as it embodies an idea which the poet puts forth in the *Megha* too; it is the *Vindhya* mountains in the former and Mount *Āmrakūṭa* in the latter; in the former, the poet says that for the service of bearing them, when they were overburdened with water and affording them rest, the clouds return the help by pouring their waters and putting down the fierce fires on the mountains.

ṚS. II. 27	*Pūrva Megha*
जलधरभरितानामाश्रयोऽस्माकमुच्चै-	त्वामासारप्रशमितवनोपप्लवं साधु मूर्ध्ना
रयमिति जलसेकैस्तोयदास्तोयनम्राः ।	वक्ष्यत्यध्वश्रमपरिगतं सानुमाना-
अतिशयपरुषाभिर्ग्रीष्मवह्नेः शिखाभिः	म्रकूटः ।
समुपजनिततापं ह्लादयन्तीव विन्ध्यम् ॥	न क्षुद्रोऽपि etc.

We now come to Autumn. It is to Kālidāsa's minute and gazing eyes and perhaps to none else, that the tiny ripples on the river-waters appear as the play of the brows of artful women. We may juxtapose *ṚS.* III. 17*d* and *Pūrva Megha*

ṚS. II. 17*d* :	*Pūrva Megha*
भ्रूविभ्रमाश्च रुचिराः	सभ्रूभङ्गं मुखमिव पयो
तनुभिस्तरङ्गैः	वेत्रवत्याश्चलोर्मि ।

Again in *Uttara Megha* where the Yakṣa is described as visualising fragments of his beloved's beauty in different things of Nature :

प्रतनुषु नदीवीचिषु भ्रूविलासान् ।

There is then the well-known *Vik. VI.* 52: तरङ्गभ्रूभङ्गा, Purūravas imagining Ūrvaśī in the river.

The whole verse is worth quoting, as Kālidāsa, out of his love of Nature suddenly reverses the situation and instead of praising the ladies for their excelling graces, says that Nature with its charms, has vanquished the ladies.

हंसैर्जितास्तु ललिता गतिरङ्गनानां अम्भोरुहैर्विकसितैर्मुखचन्द्रकान्तिः ।
नीलोत्पलैर्मदकलानि विलोकितानि भ्रूविभ्रमाश्च रुचिरास्तनुभिस्तरङ्गैः ॥

Kālidāsa is fascinated with the idea and continues in the same strain in the next verse:

श्यामा लताः कुसुमभारनतप्रवालाः स्त्रीणां हरन्ति धृतभूषणबाहुकान्तिम् ।

Uttara Megha, श्यामास्वङ्गम् and more pointedly, Mālavikā's right arm let gracefully loose, like the branch of the *Śyāmā*.

कृत्वा श्यामाविटपसदृशं स्रस्तमुक्तं द्वितीयम् ।

Well, *Śyāmā* is Kālidāsa's own; no other poet has touched her.

A longer verse like this in *ṚS.* III.21 :

स्फुटकुमुदचितानां राजहंसाश्रितानां
मरकतमणिभासा वारिणा भूषितानाम् ।
श्रियमतिशयरूपां व्योम तोयाशयानां
वहति विगतमेघं चन्द्रताराचकीर्णम् ॥

is distilled by the poet thus in *Raghu* IV. 19, in the description of the same *Śarad*:

हंसश्रेणीषु तारासु कुमुद्वत्सु च वारिषु ।
विभूतयस्तदीयानां पर्यस्ता यशसामिव ॥

Reference was made above to *Uttara Megha*, *Śyāmāsvaṅgam*, etc., where the *Yakṣa* imagines replicas of his beloved's limbs and grace in different objects of Nature. Leading to that perfect picture is this presentation of the same idea in *ṚS*. III. 24:

असितनयनलक्ष्मीं लक्षयित्वोत्पलेषु क्वणितकनककाञ्चीं मत्तहंसस्वनेषु ।
अधररुचिरशोभां बन्धुजीवे प्रियाणां पथिकजन इदानीं रोदिति भ्रान्तचित्तः ॥

The light white, moving clouds of *Śarad* appear to be the flywhisks (cāmaras) waved before the Kings: राजेव चामरवरैरुपवीज्यमानः, which is transferred to the white *Kāśa* in *Raghu* IV. 17b: विकसत्काशचामरः ।

We may draw attention to two lines on *Hemanta*, *ṚS*. IV 11 a and c where characteristic expressions of Kālidāsa are seen as also in *Kumāra*.

ṚS. 11a; *ṚS*. 11d	*Kumāra* III. 38c
पुष्पासवामोदिसुगन्धिवक्त्रः	पुष्पासवाघूर्णितनेत्रशोभि and *Ibid*. III. 35c
शेते जनः कामरसानुविद्धः	काष्ठागतस्नेहरसानुविद्धम्

Naturally we expect more of these Kālidāsian touches in the canto devoted to the Spring.

ṚS. VI. 7:	*Kumāra* III. 33
सपत्रलेखेषु विलासिनीनां	हिमव्यपायाद्विशदाधराणां
वक्त्रेषु हेमाम्बुरुहोपमेषु ।	आपाण्डरीभूतमुखच्छवीनाम् ।
रत्नान्तरे मौक्तिकसङ्गरम्यः	स्वेदोद्गमः किंपुरुषाङ्गनानां
स्वेदोद्गमो विस्तरतामुपैति ॥	चक्रे पदं पत्रविशेषकेषु ॥

Is not the *Puṁskokila*, along with the humming bees, the most petted member of Kālidāsa's aviary? Who else but Kālidāsa could have written this, which we later come across in *Kumāra* III?

ṚS. VI. 14	*Kumāra* III. 32, 36
पुंस्कोकिलश्चूतरसासवेन	चूताङ्कुरास्वादकषायकण्ठः
मत्तः प्रियां चुम्बति रागहृष्टः ।	पुंस्कोकिलो यन्मधुरं चुकूज ।....
कूजद्द्विरेफोऽप्ययमम्बुजस्थः	मधु द्विरेफः कुसुमैकपात्रे
प्रियं प्रियायाः प्रकरोति चाटु ॥	पपौ प्रियां स्वामनुवर्तमानः ।....

Whether in *ṚS.* VI or *Kumāra* III the Spring-time creepers are bent with their heavy efflorescence in almost identical words:

ṚS. VI. 15. *Kumāra* III. 39

ताम्रप्रवालस्तबकावनम्राः पर्याप्तपुष्पस्तबकावनम्राः

The *Aśoka* bursts into blossoms and tender sprouts all over, from its very roots, whether it is in the earlier or the later poem:

ṚS. VI.16 *Kumāra* III. 26

आमूलतो विद्रुमरागताम्रं असूत सद्यः कुसुमान्यशोकः

सपल्लवाः पुष्पचयं दधानाः । स्कन्धात्प्रभृत्येव सपल्लवानि ।

कुर्वन्त्यशोकाः

The fresh onset of spring on Nature is portrayed in the identical image of the newly wedded bride in the *ṚS.* and *Kumāra* III; part of the expressions is also identical and the particular flower, inspiring the images is also the same, *ṚS.* VI.19 c-d and *Kumāra* III. 29*c* :

सद्यो वसन्तसमये हि समाचितेयं etc. and सद्यो वसन्तेन समागतानां etc.

In the description of the *Śaila* (mountain) and *Śaileya* (exudations of mountain resins) again, the poet uses the same words in the *ṚS.* and *Kumāra*.

ṚS. IV. 25c-*d* *Kumāra* I.55

शैलेयजालपरिणद्ध- शैलेयनद्धेषु शिलातलेषु

शिलातलौघान् .... क्षितिभृतः

For other identical words and compounds, we may see *Tuṣārasaṅghāta* in *ṚS.* V. 4: तुषारसङ्घातनिपातशीतलाः etc.

and *Kumāra* I. 56: तुषारसङ्घातशिलाः खुराग्रैः etc.

and *Sugandhi-niḥśvāsa* in *ṚS.* V.10 सुगन्धिनिश्वासविकम्पितोत्पलं etc.

and *Kumāra* III. 56 सुगन्धिनिश्वासविवृद्धतृष्णं etc.

As I have shown in my paper on *Vālmīki* and *Kālidāsa*[1], it is out of a deep saturation in the work of the *Ādi-kavi* that Kālidāsa's poetry was born and shaped itself; we may use this also as a further test of the *ṚS.* being a product of Kālidāsa's mind. We may remember that it requires as much the gift of a perceptive eye to note and pick the things of beauty.

In the *ṚS.* II 2b and I.11*d*, the clouds are described thus:

प्रभिन्नाञ्जनराशिसन्निभैः (घनैः); निरीक्ष्य भिन्नाञ्जनसन्निभं नभः

1. K.V. Rnagaswami Aiyangar Commemoration Volume, Madras, 1940. pp. 409-21

and in III.5a for the clear autumnal sky, the same comparison is employed:

भिन्नाञ्जनप्रचयकान्ति नभः ।

This *Bhinnañjana* or *Prabhinnañjana* is a Vālmīkian phrase and object of comparison: In *Kiṣkindhā* 27.12*b-d*, in the description of the Rains, Rāma says of the black mountain floor before the cave:

............शिला समतला शुभा ।
श्लक्ष्णा चैवायता चैव भिन्नाञ्जनचयोपमा ॥

and in the very next verse, the clouds that had arisen are also described in the same simile :

भिन्नाञ्जनचयाकारमम्भोधरमिवोत्थितम् ॥

The clouds, with all their tumult and commotion, the thunder, the lightning, their movement, produce the imagery of a marching army and battle. The white zigzag flashing lightnings are like fluttering banners ; the thunder resembles the noise of war-drums; and this imagery of Vālmīki, with almost identical words, is adopted by Kālidāsa. Indeed it is this picture that strikes him first and he opens his Rains in the *ṚS.* with this (*ṚS.* II.1):

तडित्पताकोऽशनिशब्दमर्दलः ।

Cf. (*Rām. Kiṣ.* 28. 20, 31):

विद्युत्पताकाः......गर्जन्ति मेघाः ; and तडित्पताकाभिरलङ्कृतानां etc.

Of the earth with the fresh green grass, with the *Indragopa* worms, the first portrayal as a lady with a coloured spotted shawl is to be had in Vālmīki ; this picture is first put forth by Kālidāsa in the *ṚS.* and then used as a dramatic motif in *Vik.* IV.
Vālmīki, *Kiṣ.* 28. 24:

बालेन्द्रगोपान्तरचित्रितेन विभाति भूमिर्नवशाद्वलेन ।
गात्रानुवृत्तेन शुकप्रभेण नारीव लाक्षोक्षितकम्बलेन ॥

Vik. IV 17 :

हृतोष्ठरागैर्नयनोदबिन्दुभिर्निमग्ननाभेर्निपतद्भिरङ्कितम् ।
च्युतं रुषा भिन्नगतेरसंशयं शुकोदरश्याममिदं स्तनांशुकम् ॥

भवतु । आदास्ये तावत् । (परिक्रम्य विभाव्य च सास्रम्) कथं सेन्द्रगोपं नवशाद्वलमिदम् ।

ṚS. II. 5 :

प्रभिन्नवैदूर्यनिभैस्तृणाङ्कुरैः समाचिता प्रोत्थितकन्दलीदलैः ।
विभाति शुक्लेतररत्नभूषिता वराङ्गनेव क्षितिरिन्द्रगोपकैः ॥

We may see the second great description of the *Ṛtu*, the *Śarad*, that follows in the same book in the Epic., *Kiṣ*. 30. Here again are pictures, similes and phrases that Kālidāsa alone knows how to lift and use and is also fond of using in more than one work of his. The white *Kāśa* which completely flowers and the white moonlight, both of which cover Nature, make her look like a damsel wrapped in white silk. *ṚS*. III.1 :

काशांशुका......प्राप्ता शरन्नववधूरिव

ṚS. III. 7 *cd* :

ज्योत्स्नादुकूलममलं रजनी दधाना......प्रमदेव बाला

Rains-*Kiṣ*. 30.56

काशैः दुकूलैरिव संवृतानि वधूमुखानीव etc.

and earlier, verse 47:

ज्योत्स्नांशुकप्रावरणा विभाति नारीव शुक्लांशुकसंवृताङ्गी ॥

It was the *Ṛsi* who was the first 'seer' of the image of a girdle in the rows of fishes, of the revealing hips in the elevated sand-banks, and of women of slow, languid gait in the emaciated streams of autumnal rivers. In *Kiṣ*. 30.55 he asks us to have a look at them:

मीनोपसंदर्शितमेखलानां नदीवधूनां गतयोऽद्य मन्दाः ।
कान्तोपभुक्तालसगामिनीनां प्रभातकालेष्विव कामिनीनाम् ॥

This is a favourite of Kālidāsa and is an unmistakable index of his hand : In his *ṚS*. picture of *Śarad*, III.3, we read

चञ्चन्मनोज्ञशफरीरसनाकलापाः पर्यन्तसंस्थितसिताण्डजपंक्तिहाराः ।
नद्यो विशालपुलिनान्तनितम्बबिम्बा मन्दं प्रयान्ति समदाः प्रमदा इवाद्य ॥

and part of Vālmīki's picture, left over, is completed in *ṚS*. V, *Śiśira:*

भ्रमन्ति मन्दं श्रमखेदितोरसः क्षपावसाने नवयौवनाः स्त्रियः ।

Agnivarṇa in *Raghu* will certainly not fail to gaze on this picture, in the *Sarayū*, through his palace window : (XIX. 40)

सैकतं च सरयूं विवृण्वतीं श्रोणिबिम्बमिव हंसमेखलम् ।
स्वप्रियाविलसितानुकारिणीं सौधजालविवरैरलोकयत् ॥

In answer to the criticism of simplicity, we may say that it is not all *Svabhāvokti* in the *ṚS*. Apart from his forte, the similes, metaphors are used and are fully sustained with all the components and the three-syllabled word-pauses and the resultant cadence visualise for our imagination the swaying of the broad, fully spread, beautiful plumes. (II. 6b):

विकीर्ण-विस्तीर्ण-कलाप-शोभितम् ।

Verse 23 on this same season has a series of *Utprekṣās* which powerfully bring to our senses the effect of the sounds and sights of the season, and the sense of how the sylvan areas freed from the heat by the fresh showers burst through their diverse efflorescence into joy, dance and laughter.

मुदित इव कदम्बैर्जातपुष्पैः समन्तात्पवनचकितशाखैः शाखिभिर्नृत्यतीव ।
हसितमिव विधत्ते सूचिभिः केतकीनां नवसलिलनिषेकच्छिन्नतापो वनान्तः ॥

This one on *Sarad* (III.10) says that by shaking the ripe crops, the trees in bloom and the clusters of lotuses, it is not these trees, plants and creepers that the wind is tossing but it is the hearts of the young that are vehemently shaken.

आकम्पयन्फलभरानतशालिजालानानर्तयंस्तरुवरान्कुसुमावनम्रान् ।
उत्फुल्लपङ्कजवनां नलिनीं विधुन्वन्यूनां मनश्चलयति प्रसभं नभस्वान् ॥

In one of the vignettes of Autumn, the poet refers to women's looks that are sweet with elation or intoxication—Mada-kalāni vilokitāni ; 'kala' meaning something subtly sweet is associated with auditory sensibility and it is transferred here to visual sensibility, and is in line with such touches of Kālidāsa as we see in *Pūrva Megha*, on the wind from the *Siprā* in *Ujjayinī*, Sphuṭitakamalāmoda-maitrī-*kaṣāyaḥ*, in which Kaṣāya sensed by sight or taste is applied to the sense of smell. *Cf.* also the similar sense-transfer in *Pūrva Megha*-Toyakrīḍā-virata-yuvatī-snāna-*tiktair* marudbhiḥ, where the *Tikta*-taste is applied to the wind.

In the following in *Vasanta* (verse 10) the attributes of the exciting causes are transferred to the resultant love, so that by this bold and compact expression, the poet achieves for the love an unstaling variation.

नेत्रेषु लोलो मदिरालसेषु गण्डेषु पाण्डुः कठिनः स्तनेषु ।
मध्येषु निम्नो जघनेषु पीनः स्त्रीणामनङ्गो बहुधा स्थितोऽद्य ॥

For a minute observation and pen-picture, the following provide striking examples: *ṚS.* II.13 paints the mud-pale water of the fresh showers, taking along with it the worms, dust and grass swept by it and flowing towards low-lying places, here and there taking winding courses like snakes and being gazed upon by rows of timid frogs.

विपाण्डुरं कीटरजस्तृणान्वितं भुजङ्गवद्वक्रगतिप्रसर्पितम् ।
ससाध्वसैर्भेककुलैर्निरीक्षितं प्रयाति निम्नाभिमुखं नवोदकम् ॥

A similar miniature in the descriptions of *Sarad* is III. 15 where the poet describes the autumnal morning wind softly shaking off the dew drop from the tip of the leaf:

पवनः प्रभाते पत्रान्तलग्नतुहिनाम्बु विधूयमानः ।

On the dew drops we may quote also IV.7 in *Hemanta* where the poet has a powerful Utprekṣā that, pressed hard all night by the weight of the large breasts of the ladies, winter, with the dew drops on the tips of grass, seems to have broken into tears in the morning.

पीनस्तनोरःस्थलभागशोभामासाद्य तत्पीडनजातखेदः ।
तृणाग्रलग्नैस्तुहिनैः पतद्भिराक्रन्दतीवोषसि शीतकालः ॥

Look at this image of the lady in the cold *Hemanta* morning, warming herself in the morning Sun, making up and, mirror in hand, pulling out and scanning her lip sucked pale and marked by the teeth of the passionate lover (*Ṛ.S.* IV 13) :

काचिद्विभूषयति दर्पणदत्तहस्ता बालातपेषु वनिता वदनारविन्दम् ।
दन्तच्छदं प्रियतमेन निपीतसारं दन्ताग्रभिन्नमवकृष्य निरीक्षते च ॥

The poignancy of the impact of Spring and its concerned attack on eye and ear cannot be brought out better than in this *Vasanta*-verse VI.20, in which the poet throws up his arms and exclaims : Have not the scarlet *Kiṁśukas* torn us enough? Have not the *Karṇikāras* burnt us enough ? What for, then, does this *Kokila*, with its sweet throat kill us, already struck down by the sweet face of our ladies ?

किं किंशुकैः शुकमुखच्छविभिर्न भिन्नं किं कर्णिकारकुसुमैर्न कृतं नु दग्धम् ।
यत्कोकिलः पुनरयं मधुरैर्वचोभिर्यूनां मनः सुवदनानिहितं निहन्ति ॥

Regarding this question of simplicity again of the *Ṛ.S.*, we may point out also III.6 in which the poet provides an etymology for the tree *Kovidāra* :

मन्दानिलाकुलितचारुतराग्रशाखः पुष्पोद्गमप्रचयकोमलपल्लवाग्रः ।
मत्तद्विरेफपरिपीतमधुप्रसेकश्चित्तं विदारयति कस्य न कोविदारः ॥

Ko-vidāra means " whose (*kasya*) mind does it not (*na*) tear (*vidārayati*)"! Kālidāsa's poetic etymologising to enforce his ideas is well-known in his other works like *Kumāra* and *Raghu*.

The metrical skill of the author of the *Ṛ.S.* is demonstrated by his handling of *Upajāti* (*Indra* and *Upendra vajras*), *Vaṁśastha*, *Vasanta-tilaka*, *Mālinī* and *Śārdūlavikrīḍita* ; the best cadences are achieved in *Upajāti* and *Vaṁśastha*.

The verses with their diction, compounds and single words, tension and relaxation, rise and fall, show the capacity of the poet to play on the gamut and the varying tempo of the seasons, the severity of Summer, the vehemence of the Rains, the repose of Autumn,

the shrinking and indoor retreat of the Cold months and then the fresh release and outburst of feeling of the Spring. The ideas, and the phrases as well, bring out these diverse effects of strength and sweetness.

In this short poem, let us see what a world of flora and fauna and other objects of Nature the poet has covered :

The Animal in general : Lions, elephants, *Śarabhas,* buffaloes, wild bulls, cattle, deer, pigs, monkeys, snakes, frogs, fishes, *Indragopa* and other worms.

The Birds: Birds in general, water birds, swans, *Kāraṇḍavas, Sārasas,* peacocks (with spread and usnpread plumage, together with their mode of love-making, kissing and dancing), *Cātakas,* white cranes, *Krauñcas, Kokilas,* and bees.

The Vegetation: Trees, creepers, leaves and sprouts, and flowers (including buds and blossoms), *Mustā*-roots, lotus (blossom, petals, stalk), *Kumuda, Kuvalaya, Kalhāra* and *Utpala* (white and blue), forests, trees in general, dried and barren trees, branches, bowers, creepers in general, bamboo-groves, grass, crops in the fields, *Kandalī, Kadamba, Sarja, Arjuna* (*Kakubha*), *Ketaka, Nīpa, Kesara* (*Vakula*), *Mālatī, Yūthikā, Kāśa, Saptacchada, Bandhūka, Śephālikā, Śyāmā* (*Priyaṅgu*), *Kaṅkeli, Bandhujīva, Lodhra, Kunda,* Sugarcane, Mango, *Aśoka, Navamallikā, Kuravaka, Kimśuka,* and *Atimukta.*

Other objects of Nature:

The Sun and the Moon and their light and rays ; sky and stars, waters in tanks, in rain and flowing, and waves and ripples, drops and sprays ; clouds, thunder and rainbow; sun-rise, sun-set, day, dusk, night, end of night, dawn; darkness and light; snow, snowfall upto the tiny gleaming globule trembling on the tip of the leaf at dawn ; wind, hot and chill and soft and fragrant ; dust which whirls in circles in the sweeping wind; earth and forest ; fire and forest-fire; heat and mirage; mire, ponds, rivers, freshes in rivers, river-banks, sand-banks; wells, moats, stones, mountains, caves; villages and fields.

Other things, natural and man-made:

Mansion, terrace, gardens, water-fountains (*Jala-yantras*); precious stones and ornaments—*Mekhalā, Nūpura, Hāra,* head-ornaments, *Kuṇḍala, Valaya, Aṅgada,* fragrant pastes, sandal, *Kālāgaru, Kālīyaka,* painting and decorating with *Añjana, Lākṣārasa, Kusumbha, Sindūra* and *Kastūri* and drawing *Patralekhā* - designs on the limbs with these; fragrant smoke (dhūpa) for inhaling and the hair ; bath and dress heavy for cold and light for summer etc., fine white silk ; garlands of flowers ; drinks with fragrant flowers thrown in and blown over with the sweet breath of ladies ; vocal and instrumental music,—

Vīṇā (*Vallakī*) and *Mardala* ; fans; battle, bows and arrows ; sweet dishes and *Tāmbūla* and resounding festivities.

An inventory which makes that so-called simple poem quite a teeming rich world indeed !

It is interesting to study the colour schemes and effects of the descriptions of all these ; white, white of different shades of autumnal clouds, and other objects like moon, white lotus, swan, and Kāśa; rain clouds of varying degrees of dusky, dark and bluish dark colours; rose ; crystal white of autumnal water and blue of sky; green of leaves and emerald green of fresh grass ; the spectrum of the rainbow and the plumage and the neck of peacocks; red of *Kuṁkuma*, yellowish red *Piñjara*, red of lac, and scarlet of *kiṁśuka*.

The colour of Imagery or the Picture in Poetry has been studied elaborately by two authors Chapin and Thomas in their *A New Approach to Poetry*. To appreciate the colour scheme and effect of a poem, they underline with actual colours, red, blue etc. the objects in a poem. Call up in your mind from the *ṚS.* a sylvan pond, crystal water, green grass and trees bespangled with flowers and animals and cattle of various hues all around on the banks, and on the water, black geese, white swan, other birds of diverse colours, pink and white lotuses, blue lilies and black bees !

A piece of poetry that is sensuous affects all of one's sensibilities; so is a scene of Nature or a rich man-made setting, such as Rāvaṇa's *Puṣpaka* of which Vālmīki (*Sundara* 9.30) says :

इन्द्रियाणि इन्द्रियार्थैस्तु पञ्च पञ्चभिरुत्तमैः ।
तर्पयामास मातेव तदा रावणपालिता ॥

We may analyse two verses in *ṚS.* I.3 and 28 on Summer and see this quality.

Suvāsitam (gandha)	*harmya-talam*	*manoharam* (rūpa)
priyā-mukhocchvāsa- (sparśa)	*vikampitam madhu* (rasa)	
sutantri-gītam (śravaṇa)	*madanasya dīpanam*	
śucau niśīthe	*anubhavanti kāminaḥ*	
Kamalavana-citāmbuḥ (eye)	*pāṭalāmoda-ramyaḥ* (smell)	
sukha-salila-niṣekaḥ (touch)	*sevya-candrāṁśuhāraḥ*	
vrajatu tava nidāghaḥ	*kāminībhis sametaḥ*	
niśi sulalitagīte (ear)	*harmya-pṛṣṭhe sukhena*	

Wherever he describes the wind in particular, Kālidāsa always has the practice of referring to its three virtues, coolness, softness and fragrance, *Śaitya, Māndya* and *Saugandhya*. This may be seen in any work of his and may be taken to be an evidence of his hand. E.g. *Kumāra* I.15

भागीरथीनिर्झरशीकराणां वोढा मुहुः कम्पितदेवदारुः ।
यद्वायुरन्विष्टमृगैः किरातैरासेव्यते भिन्नशिखण्डिबर्हः ॥

Megha I.31

दीर्घीकुर्वन्पटुमदकलं etc.

Raghu II.13

पृक्तस्तुषारैर्गिरिनिर्झराणामनोकहाकम्पितपुष्पगन्धी ।
तमातपक्लान्तमनातपत्रमाचारपूतं पवनः सिषेवे ॥

The *ṚS.* is no exception to this description of these qualities of the winds. E.g. II.17 :

कदम्बसर्जार्जुनकेतकीवनं विकम्पयंस्तत्कुसुमाधिवासितः ।
ससीकराम्बोधरसङ्गशीतलः समीरणः कं न करोति सोत्सुकम् ॥

and II.26 :

नवजलकणसङ्गाच्छीततामाददानः
कुसुमभरनतानां लासकः पादपानाम् ।
जनितरुचिरगन्धः केतकीनां रजोभिः
परिहरति नभस्वान् प्रोषितानां मनांसि ॥

Of men and women here, we have the lovers who are the chief but among them those in union and those in separation, the wayfarers (*Proṣita*) and their wives (*Proṣitapatikās*), the erring lovers and their offended women (*Khaṇḍitās*). Then among women : the *Abhisārikās*, the wayward ones, the youthful ones, and the newly wedded ones; of the lady in union, the seasonal change of dress, ornament and other make-up, her natural charms and graces, gait and play of limbs, the locale within the house or outside and the food and drink, -these unfold 'her infinite variety'.

Reference was made to one of the chief remarks against the *ṚS.* being the work of the great poet *viz.*, it being void of ethical significance. We shall now see if, without going out of the way, and keeping himself to the nature of his theme, the poet does not reveal to us glimpses of this dimension of his personality. Reference has already been made to the swollen wayward rivers of the Rainy season which the poet compares to unchaste women. *ṚS.* II.17[1].

1. This recurrent symbol has been followed by later poets, e.g. see below the Jain poet Somadevasūri and his *Yaśastilakacampū*.

The severity of the Summer which does not spare anybody makes the poet reflect on the good that common suffering fosters, by bringing even enemies together, making them forget their animosities. The poet is so much taken up with this idea that he reverts to it in no less than five verses (*ṚS* I. 18,27, 13—7) :

विवस्वता तीक्ष्णतरांशुमालिना सपङ्कतोयात्सरसोऽभितापितः ।
उत्प्लुत्य भेकस्तृषितस्य भोगिनः फणातपत्रस्य तले निषीदति ॥
गजगवयमृगेन्द्रा वह्निसन्तप्तदेहाः सुहृद इव समेता द्वन्द्वभावं विहाय ।
हुतवहपरिखेदादाशु निर्गत्य कक्षाद्विपुलपुलिनदेशान्निम्नगां संविशन्ति ॥
रवेर्मयूखैरभितापितो भृशं विदह्यमानः पथि तप्तपांसुभिः ।
अवाङ्मुखो जिह्मगतिः श्वसन्मुहुः फणी मयूरस्य तले निषीदति ॥
तृषा महत्या हतविक्रमोद्यमः श्वसन्मुहुर्दूरविदारिताननः ।
न हन्त्यदूरेऽपि गजान्मृगेश्वरो विलोलजिह्वश्चलिताग्रकेसरः ॥
विशुष्ककण्ठाहृतसीकराम्भसो गभस्तिभिर्भानुमतोऽनुतापिताः ।
प्रवृद्धतृष्णोपहता जलार्थिनो न दन्तिनः केसरिणोऽपि बिभ्यति ॥
हुताग्निकल्पैः सवितुर्गभस्तिभिः कलापिनः क्लान्तशरीरचेतसः ।
न भोगिनं घ्नन्ति समीपवर्तिनं कलापचक्रेषु निवेशिताननम् ॥
सभद्रमुस्तं परिशुष्ककर्दमं सरः खनन्नायतपोतृमण्डलैः ।
रवेर्मयूखैरभितापितो भृशं वराहयूथो विशतीव भूतलम् ॥

In the description of the cloud and the mountain, he refers to mutual help and gratitude II.27.

जलधरविनतानामाश्रयोऽस्माकमुच्चै-
रयमिति जलसेकैस्तोयदास्तोयनम्राः ।
अतिशयपरुषाभिर्ग्रीष्मवह्नेः शिखाभिः
समुपजनिततापं ह्लादयन्तीव विन्ध्यम् ॥

which recurs in *Megha* in the reciprocity of the cloud and Mt. Āmrakūṭa. (I. 17).

The young ladies are not mere objects of pleasure for their young husbands; standing in the houses, with all their decorations, they shine in the homes as so many goddesses of fortune and happiness, Lakṣmīs. *ṚS*. V. 13 :

कनककमलकान्तैः सद्य एवाम्बुधौतैः
श्रवणतटनिषक्तैः पाटलोपान्तनेत्रैः ।
उषसि वदनबिम्बैरंससंसक्तकेशैः
श्रिय इव गृहमध्ये संस्थिता योषितोऽद्य ॥

reminding us of Manu:

प्रजनार्थं महाभागाः पूजार्हा गृहदीप्तयः ।
स्त्रियः श्रियश्च गेहेषु न विशेषोऽस्ति कश्चन ॥

Keith who cannot be accused of over-enthusiasm is of the view that not only is the *ṚS.* far from being unworthy of Kālidāsa, but also if the poem were denied the poet, his reputation would suffer loss. Earlier Macdonell had said of the *ṚS.* "Perhaps no other work of Kālidāsa manifests so strikingly the poet's deep sympathy with Nature, his keen powers of observation and his skill in depicting an Indian landscape in vivid colours." Among many who have shown that Kālidāsa wrote this poem, Aurobindo contrasts this short poem with the long-drawn and tedious performance of Thompson in English and shows how Kālidāsa's creation is a unique achievement on this theme of Seasons. Indeed by conception, form and execution, the *ṚS.* is superior to any thing in the line written in the West by Theocritus and Virgil or Spencer and Pope in their *Shepherd's Calender* or the *Pastorals.*[1]. The *ṚS.* is the first effort of the great poet and as Aurobindo says, it " is not only an interesting document in the evolution of a poetic genius of the first rank, but in itself a work of extraordinary force and immense promise". " There is his power of felicitous and vivid simile ; .... there is his mastering accuracy and lifelikeness in description, conspicuous especially in the choice and building of the circumstantial epithets...... already they (the similes) have the sharp Kalidasian ring, true coin of his mint, though not yet possessed of the later high values". (Pp. 40-41)

" Most decisive of all are the strokes of vivid description that give the poem its main greatness and fulfil its purpose. The seasons live before our eyes as we read." (P.42)

" These descriptions which remain perpetually with the eye, visible and concrete as an actual painting, belong, in the force with which they are visualised and the mangificant architecture of phrase with which they are presented, to Kālidāsa alone among Sanskrit poets." (P.44)

" Its splendid diction and versification, its vigour, fire and force, its sweetness of spirit and its general promise and to some extent actual presentation of a first-rate poetic genius must have made it a literary event of the first importance. Especially it is significant in its daring gift of sensuousness." (P.48)

" A vivid and virile interpretation of sense-life in Nature, a similar interpretation of all elements of human life capable of greatness of beauty, seen under the light of the senses and expressed in the terms of an aesthetic appreciation,—this is the spirit of Kālidāsa's first work as it is of his last." (P.48)

1. Pope's Pastorals on the four Seasons written when he was barely sixteen do not contain 'a single rural image that is new;' 'the description and sentiments' in them 'are trite and common'. (P. 235. *The Works of Alexander Pope*, with Introduction and Notes by Rev. Whitwell Elvin, London, 1871).

In the major poems, the *Kumārasambhava* and the *Raghuvaṁśa*, Kālidāsa is going to describe with consummate skill the seasons, Spring, Summer and Autumn, as integral parts of his epic themes. Towards all that maturity and perfection, his hand can be seen at work in this, his early effort, the *Ṛtusaṁhāra*. The love of Nature, the minute observation of things and the pen-picture of these standing by themselves would be enough to show the poet's powers. But all this is not abstract Nature or inert matter, not mere flora and fauna, insensate, brute or unrelated to man and woman and their moods and modes.

The *Kumāra* is a poem of the *Himālayas*, the *Megha*, the milky way running from the *Vindhyās* and the *Himālayas* and the *ṚS.* a poem completely of the *Vindhyā* regions, of their common men and women, and fields, animals and birds.

As we have seen, common suffering brings even enemies together equally scorched by the blazing sun and unable to crawl on the burning sand, the cobra, hissing heavily, seeks the shade of the peacock and its plume ; and the frog is not afraid to take shelter under the hood of the cobra. With dangling tongue and thirsty, unable to stir, the lion does not strike at the herd of elephants standing nearby. With the forest-fires encircling them, they come out of the thick of the forest to the wide sand-banks of the river and find themselves, mutually inimical beings, all brought together (*ṚS.* I.27). It is not as if only in the delicate and graceful materials that Kālidāsa is at home ; the summer-verses particularly show that he can revel in, and reveal the appeal of the wild, the grand and the sublime, of the forest-fires, the bamboo-groves cracking and animals encircled in flames, of fierce and hot dust-storms, of dried lake and parched earth, of bare branch, and panting bird and beast, of wild bulls and buffaloes dazed and driven hither and thither in search of water.

This picture of the *Vindhyā* forest is completely reversed when the Rains come down. In fact with each season, it is a new world and what once prevented even an approach is now most inviting; the silent ones break into exhilarating sounds and the slumbering and sullen ones give themselves away, running and dancing. Things you were unable to look at before, you keep gazing on now. Rains can bedeck a bare world, with lavish hands indeed, like a spendthrift lover.

A different symphony is played by the quiet charming Autumn with its clear waters vying with the blue sky, with its lotuses and swans below and the full moon above, and fields filled with produce. Beauty and festive mood continue but are now transferred from peacock to swan, and from one tree to another and man and women turn to a

different source of inspiration and fresh companion in Nature to stimulate them.

With *Hemanta* and *Śiśira,* with the harvest in hand, life retires from the cold world outside to the interior of the homes, the endless resources of women revealing their personal charms-natural and decoraated, and the lovers eating, drinking, playing and relaxing together. No more grievance between hearts; understanding and intimate company bring more warmth, than blankets. What compensation is not offered by the cold days!

All times, all things put on a bloom and charm as the Sun turns towards north in its course. " My beloved, what is not beautiful now in Spring?" सर्वं प्रिये! चारुतरं वसन्ते । VI. 2

" Love can express itself in any manner now; Kāma can now strike anywhere VI. 10:

नेत्रेषु लोलो मदिरालसेषु गण्डेषु पाण्डुः कठिनः स्तनेषु ।
मध्येषु निम्नो जघनेषु पीनः स्त्रीणामनङ्गो बहुधा स्थितोऽद्य ॥

The *Ṛtusaṁhāra* is at once a poem of seasons and a poem of love. The descriptions are addresses of the lover to his beloved. Through these verses we see the two silhouettes on the vast canvas of Nature, drawing from all that they see an afflatus of heart; the lover takes his beloved out or from the balcony points out to her the panorama before. Each verse is a vision of the lover's eyes, an articulation of his love-laden heart, so that its fringes are sensitive and vibrant with the overtones of a recollection or a prospect. The recollections or prospects, expressed or implied, are of situations and modes of their enjoyment; with each season the milieu changes, but the enjoyment continues. Heat, downpour or cold, each has its own compensations; indeed they are all welcome for the fresh venues they offer to the quests and fulfilments of the lovers. So the changing seasons make no difference, and the lover with enthusiasm, tells the beloved " My love, here, Summer has come"—"निदाघकालोऽयमुपागतः प्रिये" (I. 1); "Love, here has come the time of clouds, dear to those in love"—"समागतो घनागमः कामिजनप्रियः प्रिये" (II. 1); " here, Autumn has come like a new beautiful bride"—"प्राप्ता शरन्नववधूरिव रूपरम्या" (III. 1);—"here have come the cold months, *Hemanta* and *Śiśira* with love warming up, and welcome to eager women"— "प्रकामकामं प्रमदाजनप्रियं वरोरु कालं शिशिराह्वयं शृणु ॥" (V. 1). Last but not least the Spring, " It advances towards us, my beloved, like a warrior, determined to pierce our hearts": "मनांसि वेद्धुं वसन्तयोद्धा समुपागतः प्रिये।" (VI. 1).

Of this festival of life, there is no beginning and no end. What does it matter where one begins? Kālidāsa, no doubt, had his own fascination for Summer, as we can see in the Prologue to the *Śākuntala* but in starting off with Summer, the young poet evidently had in his mind his design to finish with the Season par excellence of love, the Spring. *Vasanta* is the greatest friend of *Manmatha*. The poet invokes through the two lovers the blessings of the Spring Season and the universal sovereign and victor, the God of love.

"लोकजित्सोऽयं वो वितरीतरीतु वितनुर्भद्रं वसन्ताभिधः ॥" (VI. 28).

Kālidāsa is the foremost name in *Ṛtu*-poetry after Vālmīki. When we come to the treatment of the Seasons in his three poems and three plays, we are on *terra firma* and need have no mental reservations in our appreciation, as some have in respect of the *Ṛtusaṁhāra*. Already, when dealing with the *ṚS.*, we have had several occasions to refer to the corresponding descriptions of Kālidāsa in his undisputed works.

We may begin with the *Meghadūta*, which is a lyric inspired by the first cloud and harbinger of the Rains; the seasonal flowers of the Season *Kuṭaja*, *Kakubha*, *Kandalī*—all these are here ; the poet plays with the other things associated with the Cloud and its beloved, the lightning, friends the white cranes (*Balākās*), the departure of swans to sunny *Mānasa* on the *Himālayas*, the peacock and its dance, the Cloud's diverse colours and forms and resemblances to different objects and beings, and more substantially the Cloud's impact on the hearts of the separated and the lonely and the infinite possibilities of personifying the Cloud and making it part and parcel of intimate human experiences, in a manner possible only for Kālidāsa to do with felicity—all this requires neither demonstration nor illustration.

A further contribution of Kālidāsa to the Rains is Act IV of the *Vikramorvaśīya*, the lyrical possibilities of which had evidently been fully worked out and enjoyed in the past as shown by a version of it preserved with its music and dance fittings. The opening of the Act sets its tempo and atmosphere. Imagining a *Rākṣasa* in the cloud and Urvaśī in the golden streak of lightning in its midst, frenzied Purūravas rushes to hit it with a stone, but soon realises the illusion. The fullness of the imagery of this verse has already been referred to. It is usual for *Śarad* and its phenomena like moon, *Kāśa*, *Hamsa* etc., to be described in the imagery of a King in Court being attended upon, with parasol, *cāmara* etc. But Kālidāsa can make the Rains also do this ; Purūravas, not pleased with the trick the cloud had played on him and the harassment the whole Season is causing him, decides to call off the Season, exercising the royal prerogative in the dictum, "*Rājā Kālasya Kāraṇam*"; but then found that the Season was really attending upon him, furnishing all royal honours due to him—'With

the golden lining of lightning, the cloud is spread over his head as a royal canopy ; the *Nicula* in bloom is waving really the Cāmara ; the peacocks in clear eloquent throats are really his minstrels and with the streams of rain-water sparkling like pearl-necklaces, the mountains are really bringing him tributes.' Then it strikes him that as he is in search of his lost beloved, there is no purpose in thinking of his royal paraphernalia.

Of the *Kandalī*, one of the favourites of Kālidāsa and his usual comparison for the eye, which comes up and kindles Purūrava s's memory of Urvaśī's eyes, we have already spoken. The next picture is of the green grass with *Indragopas* which make Purūravas fancy Urvaśī with a green shawl; this also, we already noted above. Even so the next object of the Season, the peacock; only here, it is depicted in a special pose, described in all details, facing the wind, its crest quivering in the wind, looking up the cloud with stretched and articulate neck.[1] Purūravas asks the peacock news of his Urvaśī. Finding it unsympathetic, he comes to the *Kokila*, a great accomplice in love and finds it also irresponsive even though he goes before it on his knees. Finding the *Kokila* flying off to the *Jambū* fruits, Purūravas turns and thinks he hears the sound of Urvaśī's anklets; he then realises that the *Rājahamsas* are making sounds as they are getting ready to take off towards the *Mānasa* lake. He rushes to the lake-sides, asks the swan to tarry to give him some news of Urvaśī and protests that it must have seen her on the banks of the lake, as otherwise, it could not have stolen her graceful gait like that ; and going on his knees before it too, entreats it to give back his beloved. When the swan flies away, he imagines that as he was a King and would punish it for theft, it flew away in fear ! Accosting a *Cakravāka* then, he interprets their *Ka-ka* sound as their making an enquiry as to who he was ; and therefore describes to it his royal pedigree and descent from the Sun and the Moon. The *Cakravāka* behaving no better than others, he addresses a bee, and as it is revelling in the honey of the lotus, he concludes that it has not seen Urvaśī whose fragrant breath would have given it a sweeter object than the lotus. There is then an elephant with a mate resting its trunk on a *Nīpa* tree ; the situation is tender as the beloved female one has brought for it some

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1. आलोकयति पयोदान् प्रबलपुरोवातनर्तितशिखण्डः ।
केकागर्भेण शिखी दूरोन्नमितेन कण्ठेन ॥ IV. 18.

This is taken wholesale by the Jain poet Haricandra in his *Jīvandharacampū* Lambha 5, prose 17/18 :

क्वचन तरुषण्डे कादम्बिनीभ्रान्त्या दूरोन्नमितकेकागर्भकण्ठं प्रबलपुरोवात-सन्ताडितशिखण्डं नीलकण्ठम् ।

Bhāratīya Jñānapīṭha edn. p. 96.

Sallakī branch and its offering it ; after waiting a while for the elephant to taste the *Sallakī*, the King asks it about Urvaśī and as it makes some noise, he thinks it is very sympathetic and imagines a similarity between himself and the elephant as Kings of their respective classes, blesses it that it may not be separated from its mate and passes on. A cave called the 'fragrant one', *Surabhi-kandara*, attracts him and addresses it in a verse taken from the *Rāmāyaṇa* (III. 64.28) in which Rāma asks a mountain news about Sītā.

सर्वक्षितिभृतां नाथ दृष्टा सर्वाङ्गसुन्दरी ।
रामा रम्ये वनान्तेऽस्मिन् मया विरहिता त्वया ॥

In fact, this whole Act of *Vik.* owes much to the Cantos 60-64 of the *Āraṇya Kāṇḍa*, where immediately after the knowledge of Sītā's loss, Rama goes about raving and asking trees, animals, birds etc. the whereabouts of Sītā. The originality of Kālidāsa is seen in his shifting this address to the cave of a mountain, and making it echo the same words ; first the King takes the echo as a favourable reply and then realises its being an echo. By now he is tired and wants to rest by the river-side ; looking at the river and its similarities with the beloved, which occur in the descriptions of different rivers in the *Megha* too, Purūravas imagines that Urvaśī had transformed herself into that river :

नदीभावेनेयं ध्रुवमसहना सा परिणता ।

a verse which Ānandavardhana quotes in his *Dhvanyāloka II* and calls '*Mahat Rasa-nidhāna*', a great treasure-trove of Rasa. Again he realises his mistake and proceeds to a deer, with the doe and their young one nearby. Purūravas pleads with it that as Urvaśī's large eyes and those of its own mate were alike, it must have seen Urvaśī. As he was in a pitiable state, the deer, he thinks, slights him by being engrossed with its own beloved. The *Aśoka* ahead could not have bloomed without a kick of Urvaśī's feet and so receives next the query from the King.

At this stage, Purūravas comes upon the miraculous gem of union, the *Saṃgamanīya maṇi*, and this leads him to the creeper into which Urvaśī had been transformed because of the curse upon women against entering that *Kumāravana*. The King sees here again the image of Urvaśī and with a verse, which again is well-known through its citation by Ānandavardhana, he embraces the creeper with closed eyes and finds Urvaśī herself restored and in his arms.

We may note that through the whole length of this Act, Purūravas is the sole actor and monologues all the time but it looks as though there are a number of characters involved with him in his love and search for his beloeved. It is due to the magic of Kālidāsa's imagination which has conjured up the whole Nature as represented by

the Rainy Season as an integral part of the *dramatis personae.* This oneness reaches its climax in the passage of Urvaśī into a creeper and the creeper's passage into Urvaśī again.

We may also draw attention here to the fine analysis of this Act which Aurubindo gives. From birds and beasts which remain silent to the questions of Purūravas, the poet takes the frenzied lover to the mountain cave where the first response to his question is heard, although this turns out to be an echo of his own voice and most appropriately a reiteration of the question, or on account of the artful syntax of the verse, a counter-question of the mountain to the King! From here the situation is gradually improved ; in the river, he first sees her image and at the next step, gets the miraculous gem and coming back to the original place where she disappeared, he embraces the very creeper into which she had been trnsformed. Says Aurobindo : "..........everything in existence he gifts with his own mind, speech, feelings and thus moves through the pageantry of Nature draping it in the regal mantle of his imagination......... For splendour of mere poetry united with delictate art of restraint and management, this scene is not easily surpassed."

In the *Megha,* it is the first of the clouds, the new cloud, that attracts the poet. The present Act of *Vik.* also opens with the same cloud : नवजलधरः सन्नद्धोऽयम् । Note the identical word *Sannaddha* here and कस्सन्नद्धे विरहविधुरां etc. in the *Megha.* The Season therefore is the beginning of the monsoon, and this seems therefore to be a favourite of Kālidāsa. The poet not only opens this Act in *Vik.* with the new cloud but also closes it with the new cloud. नय मां नवेन वसतिं पयोमुचा ।

As in the *Megha* here too, the poet uses it for a journey, not for conveying a mere message, but to convey the King and Urvaśī back to the Capital, even as the *Puṣpaka* that conveyed Rāma and Sītā after the war and union back to Ayodhyā. Nothing would have been more appropriate for Kālidāsa's Purūravas, for he is just another *Yakṣa* of the poet, a more glorified one. He asks Urvaśī whom he had found, and whose divine powers he knew, to convert the new cloud into an aerial chariot and take him with himself to his City.

अचिरप्रभाविलसितैः पताकिना
सुरकार्मुकाभिनवचित्रशोभिना ।
गमितेव खेलगमने विमानतां
नय मां नवेन वसतिं पयोमुचा ॥

Before going to the *Ṛtu* in another work of Kālidāsa, we must note a tribute that Bhavabhūti, the next great dramatist, pays to this

Act of the *Vik.* of Kālidāsa. Incidentally we will also be dealing with the only context in which another major poet, Bhavabhūti, deals with a Season. Act IX of the *Mālatīmādhava* presents Mādhava bewailing in his separation from Mālatī, in the image of tne *Yakṣa* and Purūravas ; starting with a miniature *Meghadūta,* in which Mādhava sees a new cloud 'Nūtanas toyavāhaḥ' settle on a mountain, Mādhava makes kind enquires of the cloud and asks it in two verses (IX. 25, 26) in *Meghadūta's* own metre ; to convey his message to Mālatī, if it happens to see her in his wanderings and then mixing freely the images of the *Megha* and Act IV of the *Vik.*, he imagines Mālatī as having been dismembered and distributed among the flowers, birds and animals, each of which bears the semblance of a limb of hers (IX. 27). The cave responding, the peacock, *Cakora,* the elephant-couple being irresponsive, each being engrossed in its own activity (IX. 30), are all after the IVth Act of *Vik.* The cloud, the birds and animals and their activities and the trees and flowers confirm the Season of this Act of *Mālatīmādhava* as the Rains.

We shall now return to the *Vik.* for a while, to see how in Act II there, the Spring Season in the royal garden is dealt with by the poet. As Purūravas and the Vidūṣaka enter, the southern breeze greets them and the King says of it : "Well, this breeze is really a *Dakṣiṇa,* for on one side he is augmenting the beauty of *Mādhavī* and on another making the *Kunda* creeper dance in joy, and is just like a *Dakṣiṇa Nāyaka,* equally well disposed towards both (4), a description which is very apposite, as it refers to Purūravas himself. The King adds that it was foolish to have thought of the garden for comforting him in the anguish of his longing for Urvaśī, for the garden, with Spring just setting on, has the very opposite effect (5). The fresh Spring which is yet to advance to its youth is described here, a stage between *Mugdhatva* and *Yauvana* (6,7). The nascent southern breeze has just shaken off from the branches of the mangoes the old dry leaves and brought on the little new sprouts. The *Kuravaka* is red at top and dark on either side ; the red *Aśoka* is beautiful with its colours but is yet to burst forth ; on the mango, the pollen is just forming and the Spring has just started and has not yet advanced to its youth (7).

अग्रे स्त्रीनखपाटलं कुरबकं श्यामं द्वयोर्भागयो-
बालाशोकमुपोढरागसुभगं भेदोन्मुखं तिष्ठति ।
ईषद्बद्धरजःकणाग्रकपिशा चूते नवा मञ्जरी
मुग्धत्वस्य च यौवनस्य च सखे मध्ये मधुश्रीः स्थिता ॥

We shall see that in the Mālavikā also, the poet marks such stages in the progress of the *Ṛtu.*

Without an order, we have followed the cloud and gone from the poet's short *dūtakāvya* to one of his dramas. Let us come to his

major *Kāvya*, the *Raghuvaṁśa*. Already *Ṛtu* in this poem has received some attention when noticing the parallel passages under the *ṚS.*

When we began with Vālmikī, we drew attention to Vālmikī's Hero and Heroine being lovers of trees. Kālidāsa's Heroes and Heroines are also of the same kind. As Dilīpa and Sudakṣiṇā go from the City to the *Āśrama* of their *Guru* Vasiṣṭha in the outskirts of the City, they make it a point to ask the elders of the hamlets who see them with offering of fresh butter from their farms the names of the sylvan trees they pass by.

हैयङ्गवीनमादाय गोषवृद्धानुपस्थितान् ।
नामधेयानि पृच्छन्तौ वन्यानां मार्गशाखिनाम् ॥ I. 45.

The first regular description of a Season in the *RV.* is of *Śarad* in Canto IV where the poet interlaces the Season and the Hero and his rise and the beginning of his victory-campaign for which *Śarad* is the season. *Lakṣmī* waited on Raghu with the lotus as the parasol, the symbol of sovreignty (5 and 14):

पद्मा पद्मातपत्रेण भेजे साम्राज्यदीक्षितम् ॥ and
अथैनं समुपस्थिता पार्थिवश्रीर्द्वितीयेव शरत्पङ्कजलक्षणा ॥

The King's valour waxed along with the effulgence of the autumnal Sun who had cleared his pathways to victory (15). Indra withdrew his Rain-bow and Raghu took up his bow of victory (16). With the lotus as the royal umberlla, and *Kāśa* as *cāmara*, the Season tried to emulate King Raghu (17). From him with an ever pleasant face and from the moon which now shone clearly, people derived equally the full satisfaction having eyes (18). His white fame seemed to have been distributed among the swans, the stars and the waters with white lotuses (19). The lasses of the countryside, guarding the paddy fields and resting under the shade of the sugarcanes, sang the famed story of Raghu from his birth (20). Owing to the rise of the constellation Canopus on the sky, the waters became transparent but the hearts of Raghu's foes, afraid of defeat at his hands, became turbid (21). Elated bulls, with their high humps, hit the banks of rivers, imitating as it were, the striking power of Raghu (22). As if jealous of the flowers of the *Saptacchada* trees, which emit the same smell as elephants in rut, Raghu's elephants began to flow with ichor (23). *Śarad*, by making the rivers shallow and the miry roads dry, seemed to goad Raghu to start on his victorious expedition (24).

The next description is of the Spring in Canto IX where Daśaratha has succeeded to the throne after Aja. In this canto, the poet shows his skill not only in *Yamakas*, but in making them chime nicely and yield their meanings easily. It is in such verses that *Vasanta* is dealt with here.

अथ समावव्रृते कुसुमैर्नवैः
तमिव सेवितुमेकनराधिपम् ।
यमकुबेरजलेश्वरवज्रिणां
समधुरं मधुरञ्चितविक्रमम् ॥

The Sun turned his horses from the South, put down the snows, brightened the mornings, and desiring to go in the direction of Kubera, left the *Malaya* mountain (25). Descending upon the sylvan region, Spring manifested itself step by step, first in buds, then in new leaf-sprouts and then in the tunes of the bees and the *Kokilas* (26). Just as supplicants would seek the bounteous riches of the King, bees and water birds sought the lotus-pond which Spring had replenished (27). It is not the seasonal flower alone, even the tender sprout, placed on the ear of the beloved, maddened people in the gay mood (28). The *Kuravakas* appeared as so many new decorations of designs (*patra-viśeṣakas*) on the body of the goddess of the gardens, drawn by Spring (29). The *Kiṁśuka*, red and curved always struck Kālidāsa as the nail-prints that lovers make on each other's bodies(31).

उपहितं शिशिरापगमश्रिया मुकुलजालमशोभत किंशुके ।
प्रणयिनीव नखक्षतमण्डनं प्रमदया मदयापितलज्जया ॥

which finds a further polished expression in *Kumāra* III. 29:

बालेन्दुवक्राण्यविकासभावाद्बभुः पलाशान्यतिलोहितानि ।
सद्यो वसन्तेन समागतानां नखक्षतानीव वनस्थलीनाम् ॥

The twig of the mango, with its buds, gently moved by the winds, appeared to learn *abhinaya* (the art of gesticulation) (23). When the forests had just begun to blossom, only stray notes of *Kokilas* were heard, even as the few spare words of young bashful bride (34). With bees singing, the creepers in the parks, struck by the wind, seemed with their sprouts to dance in rhythmic movement (35). The night, like a lady, devoid of her lover's company, cut by the Spring and pale with moonlight, grew smaller (38). The *Tilaka* flowers, with the bees dark like collyrium, adorned like *Tilaka*-marks the lady of the forests (41). The pollen of the flowers of the gardens wafted by the wind spread like the banner-cloth of the god of love and like the face-powder of the goddess of the Season (*Ṛtu-Śrī*)(45). Although adepts in swaying on the swing, the artful women, anxious for a grasp from the arms of the lovers, loosened their hold on the ropes of the swing (46). The bees did a splendid thing by admonishing the ladies who were cross—"Enough with your prestige and anger and quarrels, this artful and capable age, if past, does not return", and making them enjoy themselves at the bidding of Cupid (47), a verse which other poets imitated in diverse ways.

त्यजत मानमलं बत विग्रहैर्न पुनरेति गतं चतुरं वयः ।
परभृताभिरितीव निवेदिते स्मरमते रमते स्म वधूजनः ॥

Canto XIII which brings Rāma and Sītā to Ayodhyā on the *Puṣpaka Vimāna* gives a flash-back of Rāma's sufferings in Pañcavaṭī and *Janasthāna* after the separation from Sītā. Here are some reminiscences of the Season of Rains on the *Mālyavat* and of how Rāma passed the time. "Here is *Mālyavat,* where the cloud let fall the first showers and I the tears of your separation."

नवं पयो यत्र घनैर्मया च त्वद्विप्रयोगाश्रु समं विसृष्टम् ॥ (26 cd)

"Without you, the aroma of the vapour that arose when the first showers hit the dry ponds, the *Kadamba* with its half-visible filaments the endearing tones of the peacocks—all this on *Mālyavat* became unbearable.

Formerly when there were thunderclaps, you, poor thing, would become frightened and hug me; remembering that, I bore here with difficulty the thunders which resounded all the more within my cave."

पूर्वानुभूतं स्मरता च यत्र कम्पोत्तरं भीरु तवोपगूढम् ।
गुहाविसारीण्यतिवाहितानि मया कथंचिद्घनगर्जितानि ॥ (28)

"There were the fresh *Kandala* flowers, over whose opening sheath was wafted the vapour of the earth newly moistened by the shower ; they seemed to be trying to look like your eyes at the time of our marriage, when the smoke of the marriage fire spread to your eyes and reddened them."(29). In her reply to Rāma on the battlefield of *Laṅkā,* before entering the Fire, Sītā asked Rāma whether he had forgotten her tender palms which he had pressed at their marriage:

न प्रमाणीकृतः पाणिः बाल्ये बालेन पीडितः । Vālmiki, VI. 119.16.

and Kālidāsa seems to make his Rāma tender a soft reply, at a suitable opportunity now—"well, not only the palms that I pressed, Sītā, but also the flushed eyes from which you wiped off the tears caused by the smoke of the marriage fire."

आसारसिक्तक्षितिबाष्पयोगान्मामक्षिणोद्यत्र विभिन्नकोशैः ।
विडम्ब्यमाना नवकन्दलैस्ते विवाहधूमारुणलोचनश्रीः ॥ (29)

Then *Pampā* came into view below and Rāma tells Sītā : Here were *Cakravāka* pairs free from the sufferings of separation and offering each other the filaments of blue lotuses, and being far away from you, I sat gazing wistfully at them (31). Here there was also an *Aśoka* with slim stretching boughs, with bunches of flowers resembling your breasts ; thinking that I have found you, I wanted to embrace it ; Lakṣmaṇa held me back (32). The *Aśoka* with its full bunches of flowers and the image of a lady is a recurrent one in Kālidāsa.

If the better-known description of the Spring in *Kumāra* III is a high water-mark of Kālidāsa's *Ṛtu*-poetry, the less-known one of Summer in *Raghu* XVI is another. In *XVI. Kuśa* is ruling over the renovated ancestral Capital and Summer approached him, instructing the proper costume and decor for the hot days, which included cool gem-necklaces and extremely nice and thin clothes which could blow up even at one's breath, (*niśśvāsa-hāryāṁśukam*) (XVI.43). The melting of Himalayan snows started like the tears of joy that the North felt when the Sun was coming back from *Dakṣiṇāyana*(44). The increasingly hot days and the diminishing nights looked like estranged couples each going its way but now repenting(45). The water in the tanks in mansions was going down, baring the moss-covered steps and the long stalks of the lotuses and deep only up to the hips of women(46)! In the forest, where the evening jasmine was bursting forth and spreading its fragrance, the bee, sitting on each blossom, seemed to count aloud their number(47). Note it is not the counting alone, but Kālidāsa making it audible counting, through the humming, that is remarkable ! The *Śirīṣa* flower placed on the ear of the lady did not easily fall although loosened from the ear, as its petals were still sticking in the dent of the nail-mark on the lady's cheek, moistened by perspiration (48). As I have pointed out in my study on the *Yantras or Mechanical Contrivances in Ancient India,* there were the automatic revolving fountains and water-sprays and baths (*Dhārāgṛhas* and *Dhārā-yantras*) where the affluent ones spent the hot hours enjoying the spray of sandal-mixed water (49). The best verse in the whole summer-sequence here is perhaps this one:

स्नानार्द्रमुक्तेष्वनुधूपवासं विन्यस्तसायन्तनमल्लिकेषु ।
कामो वसन्तात्ययमन्दवीर्यः केशेषु लेभे बलमङ्गनानाम् ॥ (50)

Resourceful Kāma knows how to replenish his armoury and after the passage of the Spring which was his chief re-armament Season, he turned to the ladies of long tresses, which, after their evening baths, they dried with fragrant smoke and embellished with the evening jasmine ; and to his surprise, Cupid found that in these tresses he had really a very powerful reinforcement ! Kāma wiped off at one stroke with the hand of Summer all misunderstandings among the lovers by placing before them the fine-smelling mango bunches, old wine and new *Pāṭala* flowers. At that time, two securely enthroned figures became exceptionally pleasing to the people and capable of removing their sufferings, King Kuśa who had risen high in power and the Moon which had risen high in the firmament (53). In the waters of *Sarayū*, which were most enjoyable in the Summer, and on whose waves the *Rājahamsas* were rocking and the blossoms fallen from the creepers on the banks were being borne, Kuśa desired to enjoy himself in the company of the women ; it may be noted that

the Swan (*Rāja-hamsa*) and the flower-creepers hold within themselves the images of the king (*Rāja-hamsa*) and the women (54).

The *Kumārasambhava* deserves special notice as here we have a Season, the Spring, *Madhu*, chief associate of the God of Love, introduced as a character. Canto III where, to assist his master, *Madhu* manifests himself, out of time, in the penance-grove of Śiva, Sthāṇu, has deservedly become immortal. It is painted, as indeed the whole poem is, on a limitless canvas, in the words of Tagore. " With *Madhu* as my sole help—सहायमेकं मधुमेव लब्ध्वा- , I shall succeed in shaking the fortitude of even Śiva", so does Manmatha promise to his master Indra and Indra, patting him, says : "Of course the help of *Madhu* goes without saying as he cannot be separated from you ; who needs the wind to accelarate the fire ?"

मधुश्च ते मन्मथ! साहचर्यादसावनुक्तोऽपि सहाय एव ।
समीरणो नोदयिता भवेति व्यादिश्यते केन हुताशनस्य ॥

Manmatha started with his trusted friend *Madhu*, माधवेनाभिमतेन सख्या to *Sthāṇvāśrama* on the *Himālayas* where the unshakable Sthāṇu was in penance. It was therefore for *Madhu* first to manifest all his powers and he did it magnificently (मधुर्जज़्म्भे) so as to disrupt the concentration and austerity of the self-possessed ones in that *Āśrama*(24). The Southern quarter (*Dakṣiṇā Dik*) heaved with sighs in the form of the fragrant southern breeze, which appeared to be the sighs of that lady caused by the sudden betaking of the Sun to the Northern quarter, contrary to the understanding (or time-*samayam vilaṅghya*) (25). *Aśokas* did not wait for lovely women to come round and give them a taste of their foot tingling with the anklet ; they burst forth into flowers, together with leaves, from their trunk onwards (26). The arrow for Kāma, namely the fresh mango blossom, was made ready with the fresh sprouts as its beautiful wings ; and as arrows carried the shooter's name, *Madhu* saw that the letters of the signature of Kāma were provided by the bees resembling round dark ink-drops (27)[1]. Of the *Kimśuka*, the red curved nail-mark on the body of the lady of the forest we have already spoken (29). The same collyrium-like bee provided the *Tilaka* of the goddess of Spring (*Madhuśrī*) and the lip in the form of the tender red mango-sprout was further reddened(30). *Priyāla* trees discharged heavy pollen dust that blinded the deer, moving against the wind in the forest grounds rustling with the fallen leaves (31).

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1. Subandhu takes this in his *Vāsavadattā* (p. 163, V. V. Press Edn.):

कुसुमशरस्य नवचूतप्रसवशरमूलनिलीयमाना मधुकरावलिः नामाक्षर-पङ्क्तिरिव रेजे ।

Recalling the poet's depiction of the bee's role in *Raghu* IX. 47, the *Kumāra* says here (32): "The *Kokila* with his throat rendered mellifluous by the taking in of the mango-sprout (as it is usual for musicians to take something to improve their throat) cooed sweetly and what it uttered was really the decree of the Lord of Love, cancelling the anger of the proud ladies.

चूताङ्कुरास्वादकषायकण्ठः पुंस्कोकिलो यन्मधुरं चुकूज ।
मनस्विनीमानविघातदक्षं तदेव जातं वचनं स्मरस्य ॥

On the cheeks of the *Kimpuruṣa* women, with the sudden passing away of snow and emergence of warmth, drops of perspiration began to appear at the places of the painted decorations (33).

The hermits in penance noticed the untimely activity of Spring and keeping under check their disturbance, brought their minds somehow under control (34); but other beings in pairs began displaying their companionship, their feeling of attachment reaching a climax. Now follow some exquisite cameos (36-39): Following its mate, the bee drank honey in a same flower-cup ; the dark antelope, with its horn, scratched the doe whose eyes closed at the touch ; the female elephant gave with its trunk the water fragrant with the pollen of the lotus in the lake; having eaten half of the lotus stalk, the other half the *Cakravāka* gave to its mate ; in between the music, the *Kimpuruṣa* kissed the face of his beloved, with its *patra-lekhas* slightly swollen with perspiration and eye reeling with the honey of the flower ; trees with the arms of their dangling branches obtained the embraces of their creeper-brides with their breast-like flower-clusters.

Other *Sthānu*-s, barren tree-trunks, might have been affected by Spring but not the *Sthāṇu* Siva. Śiva was of course immersed in meditation, although the music of the *Apsarasas* fell on his ears ; his stern chamberlain *Nandin*, with the gesture of his single finger placed on his lips, warned the denizens of the *Aśrama*, and on his command, the forest, so vibrant with activity, became still and stood like a picture-trees without tremour, bees still, birds mute and animals completely static. Kālidāsa significantly refers to Śiva as *Sthāṇu* and his place as *Sthāṇvāśrama* and *Sthāṇu*-vana (23, 24) which underlines the unshakable nature of Śiva in penance.

Kāma stole into the place where Śiva was in meditation. Looking on him in deep *yoga* Śiva who could not be assailed even by the mind, Manmatha did not notice that his bow and arrow had slipped from his hands sagging in fear(40-51).

Kālidāsa now brings in Pārvatī, who with her beauty, fanned up the dying embers of the valour of Manmatha. In five unrivalled verses, the poet completes the picture he has been unfolding so far. Out of that vivid background, Devī steps out as a natural emergence, looking like all that vernal beauty taken shape. She was bedecked

with the jewellery of the Spring flowers, *Aśoka* outshining rubies, *Karṇikāra*, gold and *Sindhuvāra*, pearl; slightly bent with her breasts, wearing a garment of the hue of the resplendent sun, she appeared verily like a creeper bent with its flower-clusters and sprouts, which had started moving ; the girdle of *Kesara* flowers was slipping often and she was holding it up again and again by one hand and in that girdle, Manmatha, who knew where to keep what, had his spare bow; with another hand she, with flurried eyes, was, every minute warding off with a lotus she held there playfully, the bee hovering. near her red lip, having been tempted and drawn by her sweet breath. Manmatha looked at her, impeccable in every limb (*sarvāvayavānavadyām*) and putting even his Rati to shame, and regained the hope of scoring a triumph over the terrible God sitting in full control of senses (42-47). But the whole thing miscarried and the *Yogin* Śiva found out the mischief, burnt Kāma with the fire of his third eye, and left for another spot for continuing His penance. Pārvatī for her part, finding physical beauty not effective, decided to win Śiva through the same penance in which Śiva was engrossed, and with the permission of Her parents went to another part of the mountain to practise her austerities.

Canto 5 portrays Pārvatī in penance whose higher stages are done under trying conditions according to the six *Ṛtus*. This is another Pārvatī, not the beauty of Spring taken shape but she whose penance was a model and lesson to the hermits themselves तपस्विनामप्युपदेशतां गतम् (V. 36). The Seasons here, as the background of Pārvatī's *Sādhana*, appear in a different light, in a new halo. Some of the pictures here are worth citation for the way they bring out her beauty, strength and compassion, a nature which the poet calls soft and strong at the same time and compares to a lotus in gold.

ध्रुवं वपुः काञ्चनपद्मनिर्मितं मृदु प्रकृत्या च ससारमेव च ।

The description of the first drops of Rain falling on her erect figure in *Padmāsana* is a marvel of expression and suggestion ; how this brings out on one hand her posture in the *Samādhi* and on the other, her physical beauty —in her different limbs, eyelashes, lip, breasts, the lines of the folds on her abdomen, her navel—Appayya Dīkṣita brings out in a masterly manner in his *Citramīmāmsā* (N.S. Press edn. pp. 1-2).

स्थिताः क्षणं पक्ष्मसु ताडिताधराः पयोधरोत्सेधनिपातचूर्णिताः ।
वलीषु तस्याः स्खलिताः प्रपेदिरे चिरेण नाभिं प्रथमोदबिन्दवः ॥

In the Rainy season, she lay in the open on cold rock when incessantly rain was falling and winds were blowing and the nights, the witnesses to her severe penance, seemed to be looking on with the eyes of lightning. In the *Hemanta* season, she spent the nights with snowy winds, in midwater, but she was moved to pity by the sight of the separated *Cakravāka* pair in front of her (19-27).

The *Mālavikāgnimitra*, a court romance, affords the poet an opportunity to depict *Ṛtu* as manifest in the palace garden, the personal attention of the King, the Queen and the maids adding to its beauty and cultivated enjoyment. The *Ṛtu Vasanta* and the flowering of one of its leading trees the *Aśoka* are made part of the plot of the play. It is in Act III that we see this *Ṛtu*-motif dovetailed into the story and developed with all the artistry of the poet.

The King had seen Mālavikā and also her dance. The chief Queen Dhāriṇī had been able to see through the dance; the machinations of the *Vidūṣaka* were disgusting and she had chided the King for his unbecoming behaviour. She had also begun to keep a watch over Mālavikā. Spring had set in but in the royal gardens, the golden *Aśoka*-the *Tapanīyāśoka*—had been slow to put forth its flowers; and Dhāriṇī was concerned about it. Some trees are believed to require some kinds of special attentions from beautiful women, one an embrace, another a spit of wine from the mouth, another a kick from the feet—a charming motif which poets use in their *Ṛtu*-poetry, this longing being called *Dohada*. This *Dohada* brings out the human intimacy which was developed between trees and men and women.

Now *Aśoka* longs for a kick, *Pādāghāta* and this *Dohada* of *Aśoka* has to be fulfilled. The King and the *Vidūṣaka* come round to the garden where, to celebrate the advent of Spring, the King had acceded to the request of the second Queen Irāvatī, to enjoy the swing (*Dolā*) with her. As they enter the garden, the *Vidūṣaka* says that with the fingers of the sprouts of its trees, the garden seems to beckon the King to come quick. The vernal breeze touches the King and he observes : Spring enquires of me, through the cooings of the cuckoos, whether my love-anguish is bearable, and this southern breeze, fragrant with mango blossoms, is like the hand of Spring passed over my body, assuaging me as it were with its affectionate touch (III.4). On the *Vidūṣaka* pointing it out to him, the King observes the flowery decoration of the Spring which seems to put to shame the make-up of ladies,—the red *Aśoka* excels the paint of lac; the multi-coloured *Kuravaka* excels the design-drawings of the body; with the collyrium-like bees, *Tilaka* discharges the function of the *Tilaka*-mark and the goddess of Spring seems to scorn the facial make-up of ladies.

Now, without telling the King and to spring a surprise upon him, the clever *Vidūṣaka* had manouvered something in a masterly manner to promote the love of Angimitra and Mālavikā and to enable the king to meet her again. It was Queen Dhāriṇī who was to have come dressed and bedecked in due manner to administer the kick to the *Aśoka* to fulfil its *Dohada* and quicken its flowering. But the *Vidūṣaka* with his jokes managed to divert Queen Dhāriṇī who was enjoying the swing in such a manner that she slipped and injured

her foot ; whereupon the Queen had to find a substitute for herself to do the *Aśoka-dohada*; her choice fell on Mālavikā and not only did the Queen give Mālavikā her own anklets but also a boon that if, as a result of her *Dohada-pūraṇa*, the *Tapanīya Aśoka* showed its flowers within five days, the Queen would show her favour and have Mālavikā's own desire fulfilled. This brings Mālavikā and maid Vakulāvalikā, who is to dress and decorate her, to the garden.

When Mālavikā is ready, the King who is seeing all this along with the *Vidūṣaka* from another spot, describes the way this *Dohada*-act is performed. After decoration of the feet with *Alaktaka*-paint and adorning it with the Queen's anklets, Mālavikā, the performer of the *Dohada-pūraṇa*, first approaches the *Aśoka*, takes a sprout of it and places it on her ear (*karṇa-avatamsa*) : the king observes that the exchange between *Asoka* and Mālavikā was equitable as the *Aśoka* gave her a sprout and Mālavikā is going to give the *Aśoka* her foot as soft and charming as the sprout (16). Then with the anklets tinkling, she softly kicks the *Aśoka* and the King observes that having received the touch of feet so delicate as fresh lotus, the *Aśoka* should immediately show its flowers ; otherwise its *Dohada*-longing is false(17).

In the beginning of Act V, it is reported that the *Aśoka* burst into blossoms and Queen Dhāriṇī, attended by her retinue including Mālavikā, was waiting at the *Aśoka* in the garden, desiring the King to join her and enjoy the sight. As the King enters, he refers to the advance of the *Ṛtu*, some trees having even put forth fruits ; the *Ṛtu*, as he says, is now in its *Yauvana*, youth, and this stage of the Season has its own charms and powers to affect the hearts (V. 4).

अग्रे विकीर्णकुरवकफलजालकभिद्यमानसहकारम् ।
परिणामाभिमुखमृतोरुत्सुकयति यौवनं चेतः ॥

Regarding the *Tapanīya Aśoka* in bloom, he says that even the other *Aśokas* which had shown their flowers quickly have now transferred all their flowers to this *Aśoka* ; such was its luxuriant efflorescence as a result of Mālavikā's *Dohada-pūraṇa* (V.5); and lucky Mālavikā gets her desire fulfilled by Dhāriṇī presenting to the King *Mālavikā* who is now revealed as the *Vidarbha* Princess.

The poet's masterpiece, the *Abhijñāna Śākuntala*, does not lay any special emphasis on *Ṛtu* as such, although, more than any other work, this play shows in the most complete and appealing manner the integration of Nature and human beings. In fact, Śakuntlā is the child of Nature par excellence of the poet.

The play introduces in the Pologue the Summer ; the *Ṛtu*-song is on this Season which, the *Sūtradhāra* says, has just started and is very enjoyable, *Upabhogakṣama*, with its lovable baths in waters, breezes from the woods laden with the fragrance of *Pāṭala* flowers, conducive

to sound, daytime sleep in shady places and beautiful in the evenings. The Naṭī sings a *Prākṛt* song on how the tender *Śirīṣa* flowers, with fine filaments and lightly kissed by bees, are being taken for their decoration by women, with a lot of tender feeling towards them :

ईषदीषच्चुम्बितानि भ्रमरैः सुकुमारकेसरशिखानि ।
अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि ॥

The main Act which is inducted by the *Sūtradhāra* should be a continuation of this and hence is in Summer ; although the indications within the Act itself are not clear, the *Vidūṣaka's* words at the opening of the Act II ग्रीष्मविरलपादपच्छायासु describing the king's hunt, confirm it as Summer. The picture of buffaloes immersed in the ponds and boars digging up *Mustā*-roots in shallow waters (6) also points to the same Season. The '*Ugrātapavelā*' mentioned as the time at the opening of the IIIrd Act also may be a further evidence of the Summer, but any more doubt on this is set at rest by the poet who makes Duṣyanta expressly say in III.7 that it is love from which Śakuntalā is suffering in the bower on the *Mālinī* banks, and not the severity of Summer :

न तु ग्रीष्मस्यैवं सुभगमपराद्धं युवतिषु ।

Before the Rains set in, Duṣyanta must have returned to *Hastināpura*. In Act IV, if an extra verse(Karkandhūnām upari *tuhinam* etc.) in a recension is to be taken, we may take the Season as *Śiśira*. The comparison of dry leaves falling from creepers to the tears shed by them at the departure of their friend Śakuntalā in IV.12, *Prākṛt* verse by Priyamvadā, may also show this.

A clear evidence of the Season is only in the opening of Act VI where two maids of the palace Parabhṛtikā and Madhukarikā, named after the two chief active members of the *Vasanta*, the Cuckoo and the Bee, come to the garden and want to offer worship to the Spring. One addresses the mango bud (*Cūtakoraka*) in a charming *gāthā*, calling it the life of Vasanta and the *Ṛtu-maṅgala*. The *Vasanta* has just appeared, as one of them exclaims—कथमुपस्थितो मधुमासः ! She then wants her friend to hold her firm while she stretches herself up to pluck a mango-bud and offer worship to *Kāmadeva*. Having plucked it she makes the offering: "O mango sprout ! I am offering you to Kāma who has taken up his bow; be the sixth arrow aimed at the women of those lovers who have gone out on journey." Now suddenly the Chamberlain rushes there and sternly questions them how when the King had prohibited the *Vasantotsava*, they dared to pluck mango-buds and make that offering ; not only the trees, even the birds on the trees were obeying the King's prohibitory order. Then follows a beautiful verse of the *Kañcukin* in which the poet des-

cribes the stage of forced arrest of Spring on the trees and flowers : "On the mangoes, buds have arisen since some days, but they have not ripened with pollen ; the *Kuravaka* has been ready to flower but has stopped in the stage of bud ; although the *Śiśira* is past, the tone of the *Puṁskokila* is still struggling in its throat ; I think even the god of love is afraid and is withdrawing the arrow drawn half from his quiver (4)."

चूतानां चिरनिर्गतापि कलिका बध्नाति न स्वं रजः
संनद्धं यदपि स्थितं कुरबकं तत्कोरकावस्थया ।
कण्ठेषु स्खलितं गतेऽपि शिशिरे पुंस्कोकिलानां रुतं
शंके संहरति स्मरोऽपि चकितस्तूणार्धकृष्टं शरम् ॥

The Season of the next and concluding Act is also naturally the same Spring, which is further confirmed by the reference there to *Aśoka* etc.

We are therefore where Kālidāsa and we began—the last and the greatest work of Kālidāsa, like his first, begins with Summer and ends with Spring.

Among authors of *Mahākāvyas*, Bhāravi comes next to Kālidāsa; even so among authors of *Ṛtu-varṇana* in *Mahākāvyas*. It is in the description of *Śarad* that Bhāravi excels. Shown the way by the *Yakṣa*, Arjuna proceeds towards *Himavān* for penance and Arjuna's 'running commentary' on the beauties of the *Śarad* as he sees them all along the route imparts a special appeal to Canto IV of the *Kirātārjunīya*.

The opening verse ushers *Śarad* as a beloved in the bloom of her youth (1). The fringes of the villages with their fields of ripe crops and lotus ponds brought to Arjuna the present of the beauties of the *Śarad*(2). In the waters, the fishes were darting and the very waters seemed to be looking upon them with the wide open eyes of lotuses ; how could Arjuna not admire them especially as their turns excelled the play of the eyes of beloved women ? (3). Arjuna looked at the lass who was keeping watch over the paddy field ; she had a blue lily on her ear dangling over her cheek ; but it was her eyes that proved to be an ornament to that flower and Arjuna thought that *Śarad* had indeed fulfilled its mission in that lass(9).

कपोलसंश्लेषि विलोचनत्विषा विभूषयन्तीमवतंसकोत्पलम् ।
सुतेन पाण्डोः कलमस्य गोपिकां निरीक्ष्य मेने शरदः कृतार्थता ॥[1]

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1. Jinasena, in his *Ādipurāṇa*, Ch. 26, has a *Śarad* description bearing the impact of this description of Bhāravi. For example, see the above quoted verse on the '*Kalamagopikā*' of Bhāravi and the following of Jinasena, 26.119:

सुगन्धिमुखनिःश्वासा भ्रमरैराकुलीकृताः ।
मनोऽस्य जह्रुः शालीनां पालिकाः कलबालिकाः ॥

Similarly the entire nourishment of *Śarad* stood personified in the bull which was in high spirits, bellowing and playing by hitting its head and horns against the river-banks (11). Herds of white cows which moved about looked like so many masses of snow (12). Bhāravi's love for the humble, innocent cowherds revelling in the forest, as if in homes, is seen in the next verse in which he says that they were born kinsmen of the cows, their constant companions, and that the cows themselves appeared to have imbibed their guileless docile nature from them.

गतान्पशूनां सहजन्मबन्धुतां गृहाश्रयं प्रेम वनेषु बिभ्रतः ।
ददर्श गोपानुपधेनु पाण्डवः कृतानुकारानिव गोभिरार्जवे ॥ (13)

Verses 16-17 present to Arjuna the picture of the cowherd lasses engaged in churning. With the continuous turning of the churning rods, the curd-pots were sounding deep and slow like *Mṛdaṅga*-drums ; mistaking the sound to the rumbling of the clouds, the peacocks in the hamlets got exhilarated ; and as the lasses pulled at the churning rod, their large breasts swayed and eyes became languid with fatigue. Arjuna gazed and gazed upon them as upon courtezans in dance and could not take off his eyes :

व्रजाजिरेष्वम्बुदनादशङ्किनीः शिखण्डिनामुन्मदयत्सु योषितः ।
मुहुः प्रणुन्नेषु मथां विवर्तनैर्नदत्सु कुम्भेषु मृदङ्गमन्थरम् ॥
स मन्थरावल्गितपीवरस्तनीः परिश्रमक्लान्तविलोचनोत्पलाः ।
निरीक्षितुं नोपरराम बल्लवीरभिप्रनृत्ता इव वारयोषितः ॥ (16-17)

Bhāravi goes on with his love for these folk of impeccable behaviour, with transparent honesty as their ornaments, and refers to their bower-houses on the village-borders as verily '*Āśramas*':

जनैरुपग्राममनिन्द्यकर्मभिर्विविक्तभावेङ्गितभूषणैर्वृताः ।
भृशं ददर्शाश्रममण्डपोपमाः सपुष्पहासास्स निवेशवीरुधः ॥ (19)

The beauty of maturity has come to the crops, of absence of wild behaviour to the rivers and of freedom from mire to earth ; the wonted love for the beauties of Rainy Season had been wiped off by the new excellences of *Śarad*.

उपैति सस्यं परिणामरम्यता नदीरनौद्धत्यमपङ्कता महीम् ।
नवैर्गुणैः संप्रति संस्तवस्थिरं तिरोहितं प्रेम घनागमश्रियः ॥ (22)

What if there are no cranes or clouds bearing rainbows ? (23). The sky itself has put on great beauty now (in *Śarad*); what is beautiful by itself requires no artificial embellishment.

पतन्ति नास्मिन्विशदाः पतत्रिणो धृतेन्द्रचापा न पयोदपङ्क्तयः ।
तथापि पुष्णाति नभः श्रियं परां न रम्यमाहार्यमपेक्षते गुणम् ॥ (23)

The sight of the herds of cows, accompanied by their calves, thrills the poet and he exclaims in sacred tones: "Mothers of the world, these cows as they move into the vicinity of the hamlets shine in their full splendour like the holy oblation offered with *Mantras*" !

जगत्प्रसूतिर्जगदेकपावनी व्रजोपकण्ठं तनयैरुपेयुषी ।
द्युतिं समग्रां समितिर्गवामसावुपैति मन्त्रैरिव संहिताहुतिः ॥ (32)

I for one would not like to take leave of this Canto and wish to proceed to what Bhāravi himself will have to say further on any Season. In Canto X temptations are displayed against Arjuna to disturb him from his resolute penance ; and here, the six Seasons are also used (19 ff.), starting with the Rains. Verse 25 here is noteworthy for *Ṛtu-sandhi,* the delineation of the mingled features of the passing Rains and the coming Autumn. This one is good, on Spring desiring to step into the flowering forests, holding by hand the twig of the mango full of fresh sprouts, and setting her foot, with the dulcet music of the bees, on the lotuses in the ponds.

कुसुमनगवनान्युपैतुकामा किसलयिनीमवलम्ब्य चूतयष्टिम् ।
क्वणदलिकुलनूपुरा निरासे नलिनवनेषु पदं वसन्तलक्ष्मीः ॥ (31)

Chronologically Kumāradāsa comes after Bhāravi. His *Jānakī-haraṇa* has its description of the Rains and Autumn in Cantos XI (39-94) and XII (1-32), at the same place in the story as in the epic-source of the poem. Kumāradāsa skips the Spring at the *Pampā,* as he takes an occasion to introduce it early in the poem (Canto III), when describing King Daśaratha and his sports.

The turn of the Sun from South to North is described in terms of a *Ṛtvik* (priest), having spent everything, in search of fresh money for the sacrifice, and proceeding to Kubera's place (III.2.) The poet plays on the words *Dakṣiṇa* (*ā*) (South and Fee), *Āśā* (quarter and hope of getting), *Kara* (ray and hand), *Vasu* (ray and wealth).

भ्रान्त्वा विवस्वानथ दक्षिणाशामालम्ब्य सर्वत्र करप्रसारी ।
ऋत्विक् ततो निःस्व इव प्रतस्थे वसूपलब्ध्यै धनदस्य वासम् ॥

The *Campakas* put on their flowers all around and resemble *Dīpa-stambhas* with thousands of small flames lit all around(3). Lotuses begin raising their shrunk heads and stalks, as if afflicted by the cold of long stay under water in the winter and desiring to warm themselves in the vernal sun (4). The *Ślesa* in the following (22) is complete, simple and charming ; the *Sakhīs* pay a fine compliment to one of the ladies:

मध्येललाटं तिलकस्य वृत्तिरोष्ठद्युतिर्भाति च पाटलेयम् ।
पुन्नागसंयोगविभूषितायाश्चेतश्च ते यातमशोकभावम् ॥

The row of bees 'q'ing at the *Campaka* blossom is compared to the streak of smoke from the tip of a flame(27).

A part of Canto XI is devoted to the Rains in a series of *yamaka*-verses:

With mountain-tops as posts and rain-drops as pearl-decorations, a canopy of clouds was spread over the world(42). " The festival of the victory over the heat and suffering of the world is now on, dance ye peacocks "! So with the sticks of lightning, the drums of clouds were beaten (43). The fancy on the purple *Indragopa* worms on the ground that they looked like the drops of blood from separated lovers pierced by the arrows of Cupid, is original (46).

जलदकालविवर्द्धिततेजसः शुशुभिरे कुलिशायुधगोपकाः ।
मनसिजस्य शरव्यथितात्मनां विरहिणामिव शोणितबिन्दवः ॥

This idea occurred to Śivasvāmin[1] and as we shall see later, to the South Indian philosopher-poet Vedānta Deśika also. Kumāradāsa uses also the idea from Vālmīki and Kālidāsa of the clouds moving slowly, taking rest on each mountain, and fancies the reason as the heavy weight of the waters that they had taken earlier (53). In a later verse (90), the poet takes the idea of the cloud having taken in too much water and fancies its rumblings as the belching it emits. The multi-coloured rainbow looks like the coloured mountain chalks which had stuck to the clouds when they rolled over the mountains(83). With a skillful use of double meaning words, he pictures the wind-tossed cloud as a mad man, in the grip of *Vātadoṣa*, wandering about, making sudden noises, leaving his clothes (*ambara*-sky) and hitting people with stones (hail-stones) and pouring down the water (87). Waters engulfed the surface of earth, the showers obscured the division of quarters and the clouds covered the mountains ; the Rains seemed to have swallowed the whole universe (88). When the clouds drank earlier the sea-waters, they had taken in also the many coloured gems (*Ratnas*) in the sea ; of these *Ratnas* in the stomach of the clouds, the Rubies fell down as *Indragopas* and the others shone as the Rainbow(94).

In the following Canto (XII) Kumāradāsa deals with *Sarad.* As the mire of the sky, *viz.* the clouds, had gone, the hooves of the horses of the Sun's chariot no longer got stuck up and moved freely (2). Reflected in the clear autumnal waters, the sky appears as if, along with the Rains of the preceding Season, a part of itself had broken and fallen down (8). The white swans moving here and

1. *Kapphiṇābhyudaya* (University of Punjab, Lahore 1937), VIII. 29.

प्रियकपिङ्गरुचो हरिगोपका द्युतिमधुर्विधुराध्वगसंहतेः ।
स्फुटितचित्तभुवां भुवि कर्दमोद्गमसृजामसृजामिव बिन्दवः ॥

there appear like bits of clouds blown off by wind (16). The first solitary lotus that stuck out from the waters, on the onset of *Śarad* looked like an advance pilot sent out by the lotuses inside to see if their enemy, the cloud, had gone away or not (19).

The objects chosen by Kumāradāsa are limited but on each of these, he offers a series of diverse conceits, which show his inventive skill, but do not produce vivid images ; and with the involved kind of expression, they fail to do justice to the theme, despite the occasional flash of some novel idea. With a fraction of his labour, on a theme like the lasses watching the paddy fields, Bhāravi's genius puts forth, with ease and grace, pictures which stand out unique with a sublimity from which simplicity cannot be divorced.

Much in Bhaṭṭi is missed by readers, because of the well-known avowed grammatical objective of his peom. The poem has also some note-worthy poetic verses to offer, the most prominent of these being those on *Ṛtu*. As a poem on the *Rāmāyaṇa*-theme, it has of course some descriptions of the *Vasanta, Varṣā* and *Sarad* in the portion covering the *Kiṣkindhākāṇḍa*. The way Bhaṭṭi distils some of the ideas of Vālmīki and echoes some of his expressions may be noted. Occasionally, there is also the spark of a new idea. E.g. the statement in VII. 2 that Rain poured down as if from clouds that suddenly broke (like pots), with the breaking sound of thunder.

—सविस्फूर्जा मुमुचुर्भिन्नवद् घनाः ॥

But the real place where we should look for Bhaṭṭi on *Ṛtu* is Canto II where he introduces the *Śarad* and devotes 19 verses for describing this Season. Rāma is accompanying Viśvāmitra to his *Āśrama* and passing through woods, fields, and villages. With the overnight dew-drops trickling from the tips of its leaves, the tree on the bank of the lake seemed to bemoan, with the voice of the birds, the fate of the blue lily, bereaved of the lover Moon.

निशा-तुषारैर्नयनाम्बुकल्पैः पत्रान्त-पर्यागलदच्छ-बिन्दुः ।
उपारुरोदेव नदत्-पतङ्गः कुमुद्वतीं तीर-तरुर्दिनादौ ॥ (4)

For delicateness and naturalness, the following is noteworthy: 'The forests with the flowers on their trees and the waters with their bee-laden lotuses, both of which were like their eyes, seem to be looking eagerly at each other's beauty'. (5)

वनानि तोयानि च नेत्रकल्पैः पुष्पैः सरोजैश्च निलीन-भृङ्गैः ।
परस्परां विस्मयवन्ति लक्ष्मीमालोकयाञ्चक्रुरिवाऽऽदरेण ॥

The deer was quitely engrossed in listening to the bees sucking the honey ; and although intending to shoot it down, the hunter could not direct his attention to his victim, because he himself was engrossed

in listening to the wistful notes of the swans (7). Rāma sat on a slab in the forest and looked at the waters to his east resplendent with the morning light of the sun ; the waters appeared as if the very lustre of the sun had melted and flowed intlo the lake through his rays(12).

Rāma was taken up by the pastoral scenes, the rows of expansive fields, a feast to his eyes, seeming to flow with affection (*locanalobhanīyāḥ, snehamiva sravantīḥ*) ; Rāma saw the hamlet full of folk, living always with their kith and kin and ignorant of the sufferings of separation, bringing in time the king's one-sixth share of their produce and free of all artificial adornments (*āhārya-śobhārahitaiḥ*)(14). Bhaṭṭi is here obviously under the spell of Bhāravi's description of these rural scenes which we have just seen. Rāma was pleased to see in the cowherd lasses the subdued behaviour that forms the ornament to ladies, looks not crooked and which constituted real beauty, and natures which are straightforward and create confidence (15).

स्त्रीभूषणं चेष्टितमप्रगल्भं चारूण्यवक्राण्यपि वीक्षितानि ।
ऋजूंश्च विश्वासकृतः स्वभावान् गोपाङ्गनानां मुमुदे विलोक्य ॥

The appeal of the scene of their churning the curds that Bhāravi pointed out is shown by Bhaṭṭi also. With the turns of the torso, with graceful movements of limbs, with the rumbling of the curd-pots providing the rhythmic accompaniment, it was not the churning of curds that Rāma saw, but the dance of *Gopāṅganās* that he enjoyed(16).

विवृत्तपार्श्वं रुचिराङ्गहारं समुद्वहच्चारुनितम्बरम्यम् ।
आमन्द्रमन्थध्वनिदत्ततालं गोपाङ्गनानृत्यमनन्दयत् तम् ॥

For simplicity and grace, the following is Kālidāsian (19) :

न तज्जलं यन्न सुचारुपङ्कजं न पङ्कजं तद् यदलीनषट्पदम् ।
न षट्पदोऽसौ न जुगुञ्ज यः कलं न गुञ्जितं तन्न जहार यन् मनः ॥

In Canto VI of the *Śiśupālavadha*, Kṛṣṇa, with his party, is in the *Raivataka* mountain and Māgha makes all the *Ṛtus* attend upon the Lord, for his enjoyment. The verses, as already noted, are in *yamaka*, and start with Spring. The gentle vernal breeze blew over the damsels, disturbed their hair, touched off their perspiration and passed over the little ripples and round about the blooming blue lotuses on the lakes (3). An idea which Māgha is fond of is the adding of the particles of husk and kindling up the fire with them ; here in verse 6 he uses the pollen dust of the mango blossoms to enflame the fire of love ; in Canto IX, describing the dawn—the whole Canto a high watermark of Māgha's art—he gives this idea a fuller expression and more perfect setting in verse 17.

अविरतरतलीलायासजातश्रमाणामुपशममुपयान्तं निःसहेऽङ्गेऽङ्गनानाम ।
पुनरुषसि विविक्तैर्मातरिश्वावचूर्ण्य ज्वलयति मदनाग्निं मालतीनां रजोभिः ॥

On the persuasion of *Kokilas,* like other female companions, who, with their loveable voice, broke the intolerance and anger, ladies gave unasked their bodies to their lovers (8), a verse inspired by Kālidāsa's in his Spring-description in *Raghu,* already referred to, *Tyajata mānam alam bata vigrahaiḥ* etc.

It is Time that makes the strength and weakness ; as if telling this to the people, the notes of the swans, which had made harsh the (erstwhile enjoyable) notes of the peacock, became beautiful (44).

समय एव करोति बलाबलं प्रणिगदन्त इतीव शरीरिणाम् ।
शरदि हंसरवाः परुषीकृतस्वरमयूरमयू रमणीयताम् ॥[1]

The deer came to the crops to eat them but stood still listening to the music sung by the girls guarding the field ; and seeing them attentive, with unwinking eyes, the *Śāli-gopīs* too did not hit them (49).

विगतसस्यजिघत्समघट्टयत्कलमगोपवधूर्न मृगव्रजम् ।
श्रुततदीरितकोमलगीतकध्वनिमिषेऽनिमिषेक्षणमग्रतः ॥

This is obviously suggested by the following verse of Bhāravi on the same *Śarad*-description in *Kirāta* IV. 33 :

कृतावधानं जितबर्हिणध्वनौ सुरक्तगोपीजनगीतनिःस्वने ।
इदं जिघत्सामपहाय भूयसीं न सस्यमभ्येति मृगीकदम्बकम् ॥

Of the early *Śatakas,* the *Sṛṅgāra-śataka* of Bhartṛhari must be noted for its inclusion of a description of the Seasons as a legitimate part of the delineation of love. Verses 81-100 are devoted to *Ṛtu-varṇana,*-81-86 to *Vasanta,* 86-89 to *Grīṣma,* 90-95 to *Varṣā,* 96 to *Śarad,* 97-98 to *Hemanta,* 99-100 to *Śiśira.* The following are noteworthy among these verses : The sky teeming with the clouds, and the earth with the *Kandalīs,* the winds laden with the fragrance of fresh *Kuṭaja* and *Kadamba* flowers, the forests delightful with the notes of the peacocks, make everybody wistful, whether happy in union or unhappy in separation.

वियदुपचितमेघं भूमयः कन्दलिन्यो
नवकुटजकदम्बामोदिनो गन्धवाहाः ।
शिखिकुलकलकेकारावरम्या वनान्ताः
सुखिनमसुखिनं वा सर्वमुत्कण्ठयन्ति ॥

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1. Jinasena took this idea, *Ādipurāṇa,* 16.34 :
कूजितैः कलहंसानां निर्जिता इव तत्यजुः ।
केकायितानि शिखिनः सर्वः कालबलाद् बली ॥
Also, Kṣemendra, *Rāmāyaṇamañjarī,* K.M. p. 191, śl. 46 :
शिखण्डिकेकाः कटुतां प्रियतां हंसनिस्वनाः ।
ययुः, स्वावसरे सर्वः प्रायेण जनरञ्जकः ॥

Rājaśekhara, as we shall see below, has a verse in his *Bālarāmāyaṇa* (v. 28) echoing this idea and repeating verbatim the last line of Bhartṛhari's verse.

In the Rains, which side could the unfortunate wayfarer, separated from his beloved, look at ? Everywhere it is hard on him : above, the thick clouds, on the sides, hills with dancing peacocks, and below, the earth white with the *Kandala* !

उपरि घनं घनपटलं तिर्यग्गिरयोऽपि नर्तितमयूराः ।
क्षितिरपि कन्दलधवला दृष्टिं पथिकः क पातयति ॥

A third verse makes out that if one has his beloved by his side, the so-called *Durdina* (the rainy day) becomes really a blessed day (*Sudina*) because of enforced stay at home and other consequent pleasures.

आसारेण न हर्म्यतः प्रियतमैर्यातुं बहिः शक्यते
शीलोत्कम्पनिमित्तमायतदृशा गाढं समालिङ्ग्यते ।
जाताः शीकरशीतलाश्च मरुतो रत्यन्तखेदच्छिदो
धन्यानां बत दुर्दिनं सुदिनतां याति प्रियासङ्गमे ॥

The concluding verse which is on the chill winds of *Śiśira* may also be cited. The naughty winds of this Season play upon the beloved women verily like their lovers, disturbing their well-arranged hair, making their eyes close, snatching forcibly their garments, producing horripilation and gradually agitation and tremour, again and again, making them hiss audibly and bite their teeth.

केशानाकुलयन्दृशो मुकुलयन्वासो बलादाक्षिप-
न्नातन्वन्पुलकोद्गमं प्रकटयन्नावेगकम्पं शनैः ।
वारंवारमुदारसीत्कृतकृतो दन्तच्छदान्पीडय-
न्प्रायः शैशिर एष संप्रति मरुत्कान्तासु कान्तायते ॥

When dealing with Vālmīki we noticed how in his descriptions of the Rains and Autumn, the longer *Upajāti* verses showed alliteration. We also noted that in *Raghuvaṁśa* Canto IX, Kālidāsa employed *Yamaka* in the description of the *Vasanta*. There grew then a tradition and convention of employing verbal figures in *Ṛtu-varṇanas*. The *Ghaṭakarpara*[1] is a short simple lyric of twenty-one verses relating to the beloved of one who has gone abroad, the *Proṣitapatikā*, and this is in *Yamaka*-verses, the Season described in it being the Rains. In Māgha the tendency to use *Yamaka* in *Ṛtuvarṇana* is seen (*Śiśu.* VI). Kumāradāsa takes up the practice and rhymes his *Ṛtu*-verses in Canto XI of his *Jānakīharaṇa*. It is in Ratnākara's *Haravijaya* that we find this trend overdone : not only does this poet devote

1. Ed. with Abhinavagupta's commentary, Kashmir Series of Texts and Studies LXVIII. 1945.

two cantos to *Ṛtu*, the third and the fifth, but in both, he employs *Yamakas* and even other *Śabda-citras*[1]. Just as the working of conceits, one upon another, on a few stock phenomena of the Season deprives, on one side, the *Ṛtu-varṇana* of its life, on another, the *Yamakas* take these *Ṛtus* farther and farther from the object of their description and even make their understanding difficult. What has been said above of Ratnākara applies equally to his contemporary Śivasvāmin who devotes canto VIII of his *Mahākāvya Kapphiṇābhyudaya* to a description in 60 *Yamaka*-verses of all the six seasons which appeared together for the pleasure of the hero on the *Malaya* mountain.

When dealing with *Ṛtu* in Kālidāsa's play *Vik.*, we have dealt with Bhavabhūti. For a dramatist next to Kālidāsa who has used *Ṛtu* best in his play, we must go to Śūdraka. Here again the Rains are used as background of love, but in a way different from that of Kālidāsa; for it is used by Śūdraka as background of *Sambhoga Śṛṅgāra* and not *Vipralambha*. Kālidāsa mentions more than once the *Abhisārikās* venturing out in rainy nights aided by the lightning. Śūdraka takes up this idea and makes Vasantasenā go to Cārudatta's house in such a night. Act V of the *Mṛcchakaṭika* is called *Durdināṅka* (the Rainy Day) and is full of poetry and lyrical description of the clouds and rain.

In the darkness, Cārudatta says, the shower falling from the cloud is like a line of fluid silver being poured and as lightning flashes now and then one is able to see these showers falling down like the torn threads of the *Ambara* (meaning sky as well as cloth) (V. 4). Those driving in cars during rain can recall how the putting on of the headlights reveals threads of the showers that are falling. The clouds take all sorts and shapes and as the wind scatters them, they make the sky look like having designs of *patra-c-chedya* drawn on it (5). The *Viṭa* is escorting *Abhisārikā* Vasantasenā and the cultured, worldly wise person that he is, the *Viṭa* often becomes ethically minded in his descriptions of the sky and the rain. His role being that of a *Taṭastha*, a neutral, such utterances appear proper. The moon, he says, is obscured by clouds even as *Sannyāsa* (Renunciation) by disreputable people and the lightning, like a woman risen from a low family, does not stand steady in one place (14).

सन्न्यासः कुलदूषणैरिव जनैर्मेघैर्वृतश्चन्द्रमाः
विद्युन्नीचकुलोद्गतेव युवतिर्नैकत्र संतिष्ठते ॥

1. Cf. "The history of middle English literature before Chaucer presents nothing of greater interest to the modern reader than the *revival of alliterative poetry* which took place.......about the middle of the fourteenth century."—Frederic W. Moorman, *Interpretation of Nature in English Poetry from Beowulf to Shakespeare.* Strassburg, 1905.

Vasantasenā's descriptions however are those of one in love and longing. She says (V. 18) : "By the thundering clouds themselves, our hearts have been pierced sufficiently. Why does this wretched hypocritical crane, the funeral drummer of the separated ladies, keep on saying '*Prāvṛḍ-Prāvṛḍ*' and throw salt into our wounds ?" '*Prāvṛḍ-Prāvṛḍ*' is evidently an onomotopaeic reproduction. A further description by Vasantasenā is striking : "The stars are lost like help rendered to a bad man ; the quarters do not shine like women bereft of their husbands; internally heated very much by the fire of Indra's thunderbolt, I think, the very sky has been melted and is flowing down as rain (25)." She continues : "The cloud rises, goes down, rains, thunders, spreads darkness, puts on all sorts of forms like one new to wealth(26). To Cārudatta the showers shine pure like the minds of noble men—

धाराभिरार्यजनचित्तसुनिर्मलाभिः ।

Ironically, Cārudatta is at this time in a part of his residence called the *Śuṣkavṛkṣa-vāṭikā*, garden of dried up trees, a metaphorical name according to his friend Maitreya, who explains it as a place of austere stay, where eating, drinking etc. are not done and hence it is not moist with any such things spilt around. Such irony is in keeping with the series of other ironies in the play. From what Cārudatta says in reply to Vasantasenā's first query about his welfare, we may take it that it was the place where Cārudatta sat immersed in thought whenever problems confronted him, and perhaps the '*Śuṣkavṛkṣa*' is an ironical name which Maitreya had given in friendly fun to Cārudatta himself in his indigent circumstances. No sooner than Vasantasenā arrives with her drenched clothes and Cārudatta gets her fresh clothes for change there, the *Śuṣka-vāṭikā* suddenly becomes a '*Sarasa-vāṭikā*'; and so it continues to be for the night. The rain increases with greater spatter of showers and as Cārudatta leads Vasantasenā into the interior of the house, the connoiseur of art that he is, Cārudatta says : "Look, in high pitch on the palms, in low pitch on trees, rough on stones and sharp on waters, like the strings of the *Viṇā* being struck, the showers fall in rhythmic measure."

तालीषु तारं विटपेषु मन्द्रं शिलासु रूक्षं सलिलेषु चण्डम् ।
सङ्गीतवीणा इव ताड्यमानाः तालानुसारेण पतन्ति धाराः ॥

Few readers of the *Mudrārākṣasa* would suspect or note that Viśākhadatta has other sides to his genius than what his masterly handling of the Kauṭilyan manouvre makes one assume as his forte. In Act III, there is a fine slice of *Ṛtu*-description, most appropriately introduced and used to suit the context of Candragupta having to play, at the behest of his master, the unwelcome, however temporary and feigned, role of repudiating his humility and obedience towards

his master. The celebration of the *Kaumudīmahotsava*, a festival of *Śarad*, had been ordered in the city and ere the King's command was taken up by the citizens, Cāṇakya had issued his order cancelling it. It is as part of this context that King Candragupta, before knowing the counter-order of Cāṇakya, describes the *Śarad Ṛtu* (*Mudrā*. III. 7, 8, 9).

"Slowly drying up, with bits of white cloud resembling sandbanks, surrounded on all sides by birds making sweet sounds and covered with bright stars resembling white lilies blooming in the night, these long quarters seem to flow down like rivers from the skies (7)."

The *Gaṅgā* had become turbid so much (by reason of the Rains) and *Śarad* makes it limpid. This phenomenon is given in the imagery of love, of *Gaṅgā* becoming disturbed in mind because of the Sea, the Lord, receiving many rivers (beloved ones) and *Śarad*, like a capable *Dūtī*, pacifing *Gaṅgā* and leading her to her Lord.

भर्तुस्तथा कलुषितां बहुवल्लभस्य मार्गे कथञ्चिदवतार्य तनूभवन्तीम् ।
सर्वात्मना रतिकथाचतुरेव दूती गङ्गां शरन्नयति सिन्धुपतिं प्रसन्नाम् ॥ (9)

But Viśākhadatta's greatest verse is the middle one on how *Śarad* becomes a teacher of humility to the world, by bringing the turbulent rivers to their prescribed course, by making crops bend with ripeness of fruits and by curing peacocks of their intoxication.

अपामुद्वृत्तानां निजमुपदिशन्त्या स्थितिपदं
दधत्या शालीनामवनतिमुदारे सति फले ।
मयूराणामुग्रं विषमिव हरन्त्या मदमहो
कृतः कृत्स्नस्यायं विनय इव लोकस्य शरदा ॥

The *Ratnāvalī* of King Harṣa deserves notice as it features the *Vasantotsava* prominently, the play opening with it. The King is in special dress for this festival—गृहीतवसन्तोत्सववेषः ।

As he and the *Vidūṣaka* see, the citizens are celebrating the festival called also *Madana-mahotsava*. The people have given themselves up completely to gaiety and enjoyment. Women and men mix, drink, throw on each other coloured and fragrant powders and also water through syringes, sing and dance with drum the *carcarī* which was a special music-cum-dance composition of *Vasanta*. With the powder thrown, with the ornaments worn and with flowers, the whole city of Kauśāmbī seems to be gilded with gold everywhere (10, 11). The mechanical fountains are scattering sprays of water all around, and the floor is strewn everywhere with *Kuṁkuma* dust. The maids named Madanikā and Cūtalatikā are dancing and gesticulating a song, a *Dvipadī-khaṇḍa* celebrating the Spring (*Vasantābhinaya*). "The dear messenger of Kāma who produces many buds on the mango and

loosens the stuck up hearts of lovers, namely the southern breeze, blows. With *Vakula* and *Aśoka* in bloom, youthful women languish desiring their lovers to join them and unable to wait".

" The first Spring month, to begin with, makes the minds of people soft and then Kāma comes and hits them with his flower-arrows, his way having been already prepared." (I.13.15)

They have abandoned themselves in the dance ; their tied up tresses get dishevelled and the flower-garland there has fallen down ; the anklets holding on to the feet of the girls, reeling with intoxication, seem to cry with doubled loudness ; tossed about, along with their heavings, the necklaces hit their breasts ; they dance without even minding the possible breakdown of the waist under the weight of the breast (16). The *Vidūṣaka* joins the festivity and dances. It is ladies' time and the King smilingly remarks that it is proper that whatever women at this time say to the men constitutes a command.

With the music, dance and other rejoicings on one side, there is also a *pūjā* of Kāmadeva now, which the play includes in the opening of this Act ; an image of *Madana* is kept in the garden called *Makarandodyāna* under the *Rakta-Aśoka* tree and worshipped by the women. The chief Queen Vāsavadattā does this *pūjā*. The *Makarandodyāna* where this takes place is called so because of all round flowering and the thick bed of pollen dust that forms on the ground. Both the *Vidūṣaka* and the King describe its beauty, the former saying that the thick pollen falling from the mango trees shaken by the wind, spreads like a canopy all around, and the King remarking that the trees are indeed reeling, as if in intoxication.

The *Dohada* of the different trees is described ; the *Vakula* longs from ladies for the wine from their mouth, and the flowers fallen at its foot resemble that wine ; and the bees seem to continue with their hum the jingling of the anklets they have heard when ladies kicked the *Aśokas* for their flowering (18).

As Queen Vāsavadattā enters for the *Madanapūjā*, her companion Kāñcanamālā describes the creepers and trees in front of them, which are the Queen's pets, *Mādhavī*, *Navamālikā* and the *Raktāśoka* under which the *pūjā* is to be performed. The details of the *pūjā* are : first, the image of Pradyuma, God of Love, that has been brought is established at the foot of the *Raktāśoka*; second, the *Aśoka* is smeared with *Kuṁkuma* by the lady who is to worship *Kāmadeva* ; third, the lady to worship has had a bath immediately after which she comes to the *pūjā* wearing a red *sari*; fourth, the regular *pūjā* with flowers and other offerings then goes on ; fifth, after the god of love has been worshipped, the lady is to worship her husband with flowers, fragrant paste and other honours ; sixth , offerings of *modaka* etc. are given to a Brahman to receive his blessings, *Svastivācana*; the gifts include sandal,

flowers and a piece of ornament. This *pūjā* is done in late afternoon, as we are told that at the end of it, it is *Sandhyā-kāla,* the Sun is shortly to set and the Moon to rise (I.23).

When Kāñcanamālā points out the creepers and trees to the Queen, she says about the *Navamālikā* that that creeper is not yet putting forth flowers and the King, whose pet it is, is concerned about it. In the Prelude to Act II we are informed that a religious person, a *Siddha,* from *Śrīparvata,* had visited the King and had given the latter a recipe to produce flowers out of season and that the recipe is to be tried on the King's pet creeper *Navamālikā.*

From Act I and from the Prelude to Act II, we learn also that in the palace garden the Queen and the King and perhaps other important members of the Royal family had each his or her pet tree or creeper of which he or she took special care. The royal garden had also special portions of it where particular trees, plants or creepers were specially grown on a large scale and these gave their names to those parts, *e.g. Aśokavana* in the *Rāmāyaṇa,* and here in the *Ratnāvalī,* the *Kadalī-vana.* Harṣa locates the IIIrd Act of his *Priyadarśikā* also in the *Kadalīgṛha,* the plantain-grove. This is another side to the treatment of trees and creepers but such topics would come more legitimately under a study of Gardens rather than of *Ṛtus.* As the King enters the garden, he sees in it the image of a beautiful lady, in a fine verse well-known in citations उद्दामोत्कलिकां etc., where the poet uses epithets applicable both to the garden and the lady (II.4).

Like the *Ratnāvalī,* the other love-play of Harṣa, the *Priyadarśikā* is also modelled after the *Mālavikāgnimitra.* Act II of the *Priyadarśikā* introduces us to a part of the royal gardens fitted with artificial shower-fountains which are fed by special canals of water and is therefore called *Dhārāgṛhodyāna.* Both the *Vidūṣaka* and the King describe the trees and creepers and their flowers here and say how the garden in *Śarad* seems to bear still features of the *Varṣa Ṛtu* that is past(3). This is the aspect of *Ṛtu* called *Ṛtu-sandhi* when the newly arriving season's symptoms appear on the background of the lingering symptoms of the Season that is fading out. The Act describes *Śephālikā, Saptacchada* and the fresh green grass, and also Sage Agastya to whom *Arghya* is to be offered, all of which show that the *Ṛtu* of this Act is *Śarad.* The *Dhārāgṛhodyāna,* particularly in the vicinity of the *Dīrghikā,* has an appeal to all the senses through the notes of swans, through the sight of the trees and mansions visible through the trees, through the smell of lotuses and through the touch of cool breezes (II.4). *Śarad* continues in Act III where *Āraṇyakā* says that there had been too much of the sunshine of *Śarad* on her limbs. Later in the Act we have

the play within the play of which the date is given as the *Kaumudī-mahotsava*, which is a prominent festival of *Śarad* (III. 13/14).

The *Bhāṇa Padmaprābhṛtaka* ascribed to Śūdraka opens with the *Sūtradhāra*'s description of the Spring as a display of music and dance by the birds, trees, creepers and wind. Referring especially to one of the specialities of the season, the *Aśoka* in full bloom, the *Sūtradhāra* says : From the bottom (roots), middle (trunk), branches and sprouts, from all over, the *Aśoka* flower has burst forth, like a secret from a tale-bearer who cannot contain it.

मूलादपि मध्यादपि विटपादप्यङ्कुरादशोकस्य ।
पिशुनस्थमिव रहस्यं समन्ततो निष्कसति पुष्पम् ॥ (4)

The *Viṭa*, the only actor, enters and his first observation also relates to the same Season, in terms most appropriate to his character : Ah, it is beautiful ! the *Viṭa* of the year made old and shattered by the Cold has been administered the elixir of snow and has been rejuvenated young by the Spring ! And looking around, he sees in the trees, creepers, birds and wind his whole world of women in youth and maidenhood and their glances and graces and the *Viṭas* moving freely among them. A little later one of the characters whom the *Viṭa* comes across and accosts is the poet Kātyāyana and the verse he had composed on the *Vasanta Ṛtu* and written out on the wall for everybody to read ; in this verse of Kātyāyana, the Spring season is described as laughing with its flowers, in high spirits with its bees, eloquent with its *Kokilas* and as a master of pleading and persuasion who can bring to a lover his women, whether an artless youngster or a difficult grown-up lady, a thing which even a thousand messengers could not accomplish (verse 10). The *Viṭa* Śaśa had been sent by his teacher Mūladeva to conciliate Vipulā, just like *Śarad Ṛtu* for clearing the turbidity of the Rains in the River, but she threw him off, like a fan in the cold season.

प्राप्त इव शरत्कालः प्रावृट्कलुषां नदीं प्रसादयितुम् ।
क्षिप्तः कदर्थयित्वा हेमन्ते तालवृन्त इव ॥ (13)

It is mid-day when the *Viṭa* reaches the flower-bazaar where the breeze blowing through the narrow passages of the close buildings produces a fine sense of touch on the particles of perspiration caused by the Spring mid-day on the body of the *Viṭa*. The flower-bazaar appears to be verily the maiden of Spring herself with every limb of hers represented by a flower, the blown lotus her beautiful face, the white buds her teeth, the new blue lotus her eyes and so on.

(पुष्पवीथीमवलोक्य) मूर्तिमतीव नानाकुसुमसमवाय-अङ्गप्रत्यङ्गा वसन्तवधूः । इयं हि—

पद्मोत्फुल्लश्रीमद्वक्त्रा सितकुसुममुकुलदशना नवोत्पललोचना ।
पुष्पन्यस्तं नारीरूपं वहति खलु कुसुमविपणिर्वसन्तकुटुम्बिनी ॥ (20)

The fragrance of the various flowers renders it difficult for the *Viṭa* to leave the place and proceed further. A little later the *Viṭa* meets another courtesan named Vanarājikā, daughter of Vasantavatī, who appears to be an embodiment of the entire collection of Spring-flowers. Her tresses are full of *Vāsantī*, *Kunda* and *Kuravaka* and *Aśoka* ; on her breasts is a garland of *Sinduvāra* and a bunch of mango blossoms is on her ear and on her palms are also various other flowers taken for the worship of Kāmadeva (25). There is also a reference later to *Ṛtu-sandhi* when the *Viṭa* speaks of the vernal breeze still having vestiges of snow.

सावशेषतुषारपरुषस्य वसन्तवायोः पदान्येतानि इति । (34/35)

We may, in the same breath, deal with the other *Bhāṇas* in the collection *Caturbhāṇī*. Īśvaradatta's *Dhūrtaviṭasaṃvāda* is set in the Rainy Season which the *Sūtradhāra* compares to a *Viṭa* and the *Viṭa* who enters immediately acclaims the Season and its potentialities for the enjoyment of love. It is not thunder that one hears but the cloud is announcing to the world with beat of tom-tom : 'They are lost who go away now on work or having gone, have not returned home ; they are fools who do not conciliate those who are angry or are themselves in anger too long ; blessed indeed are they who are completely in the hands of their beloved or in whose hands their beloved are.' He then expatiates on the special attractions of the Rainy Season and the way it affects the hearts of people separate or in company. With the clouds having completely hidden the Sun, the days seem to have attained a tenderness. Indeed with the *Kuṭaja* flowers, with the peacocks' dances and the waters, the woods seem to invite people to roam about ; and using a recurrent simile for the turbid and turbulent rivers, the *Viṭa* adds that the rivers of the Rainy Season are like roguish women with whom it is difficult to know where to set foot and make an approach and how to enter into and manage. While this is so in respect of the world outside, the situation inside the houses present another picture. Here also the *Viṭa* points out how the diverse things contribute to the enjoyability of the Rains. Vain is it to call the rainy day a *Durdina*, a bad day. The *Viṭa* exclaims it is indeed a *Sudina*, 'a good day.' दिष्ट्येदानीं सुदिनं संवृत्तम् ! (p.3, Dakṣiṇabhāratī edn.) Here is a beautiful description of a temporary break in the rainfall, when there is a little play of sun-light and spurt of activity, the *Vīṇā* is dried, mirrors that had become moist are being wiped and though there is no actual rain, the water that had collected is still being 'vomitted' so to say by the terraces through their sluice-mouths ; and the women move towards the windows, fed up with the long closure of the doors.

The *Ubhayābhisārikā* of Vararuci has its setting in Spring. The *Viṭa* is introduced as a man whose days are past and is like the *Lodhra*

tree in Spring. The charms of the Spring are so many that they will madden Manmatha himself. The *Viṭa* naturally exclaims at the role the season plays—"अहो ऋतुकालप्राधान्यम् ।"

In Act V of his long play *Bālarāmāyaṇa*, Rājaśekhara depicts all the *Ṛtus* in his description of Rāvaṇa and his infatuation for Sītā. Elsewhere it was pointed out that a convention of describing all the *Ṛtus* as present together is seen in works which deal with divine heroes and the description of heavenly regions. Poets also developed the idea of similar description in the case of the *Rākṣasa* or *Asura* characters who vanquished the entire world of gods and made all gods, planets etc. obey them. Māgha says in his description of Rāvaṇa (I. 66) that all the six seasons, although by nature incompatible among themselves, lived together in amity as one family in Rāvaṇa's city, producing together and always their flowers for Rāvaṇa's enjoyment.

तपेन वर्षाः शरदा हिमागमो वसन्तलक्ष्म्या शिशिरः समेत्य च ।
प्रसूनक्लृप्तिं दधतः सदर्तवः पुरेऽस्य वास्तव्यकुटुम्बतां ययुः ॥

The context in the *Bālarāmāyaṇa* is one such belonging to the latter type. Rāvaṇa, in the pangs of his lust, goes to the garden (*Līlodyāna*) where he says that not only the Sun and the Moon have together risen but also all the six seasons are manifested together for his diversion (V. 20/21) :

प्रभञ्जनिके ! लीलोद्यानमार्गमादिश, येन युगपदुपस्थितरात्रिंदिवे युगपदभ्युदितसूर्याचन्द्रमसि युगपद्विभक्तसर्वर्तुनि तत्र सीताविरहदुःखिनमात्मानं विनोदयामि ।

Alternately the *Pratīhārī* and Rāvaṇa describe the six Seasons beginning with Summer. In V. 26 the characteristic decorations of ladies in the Summer season with Summer flowers, sandal water, etc. are described.

जयति मृगदृशां ग्रैष्मिको वेष एषः ।

Attention is then drawn by the *Pratīhārī* to the Rains in another part of the garden and Rāvaṇa describes the Rainy season. The deep rumblings of the clouds are described as the twang of Cupid's bow, as the welcome utterance for the guest called anxiety who has entered lovers' hearts, as the orchestra for the dancing peacocks, as the drum of departure for the swans and so on :

पञ्चेषोर्गुणघोषणाप्रगुणकस्त्रैलोक्यचिन्तातिथे-
स्तूर्यं ताण्डवसंविधासु शिखिनां हंसप्रवासानकः । etc. V. 28.

The clouds are said not to care for either separation or union and to make both the happy and unhappy ones long alike for their partners.

विरहमविरहं वा नानुरुन्धन्ति मेघाः
सुखिनमसुखिनं वा सर्वमुत्कण्ठयन्ति । V. 30.

There is then the *Śarad* in another part of the garden which the *Pratīhārī* and Rāvaṇa describe. In V. 32 the autumnal winds laden with the perfume of the autumnal flowers and the sounds of the swans are described and Rāvaṇa observes that although called *Śarad,* it is as bad as Summer. Thereupon the *Pratīhārī* turns the attention of Rāvaṇa to the *Hemanta* elsewhere. The snowy winds are described in V. 32 ; *Hemanta* being no better so far as the suffering of Rāvaṇa is concerned, the *Pratīhārī* points to *Śiśira* and to its flowers and other symptoms in another part of the garden (V.35). Rāvaṇa's description (V. 35) of the Winter may be quoted : "The burning power appears to have gone from fire to waters which are now unbearable ; the role of all flowers is now being played by *Maruvaka* ; as if afraid of the cold, the Sun himself goes to the quarter of fire (South-east); as if afflicted by the snow, the days now shrink.

वह्नेः शक्तिर्जलमिव गता दर्शनाद्दाहवृत्ते-
र्नित्योत्सन्धौ नवमरुवके वर्तते पुष्पकार्यम् ।
शीतात् त्रासं दधदिव रविर्याति चाशां कृशानो-
र्नीहारार्तैरिव च दिवसाः सांप्रतं सङ्कुचन्ति ॥

A verse on this Season found in the Anthologies expresses some of the above ideas with greater pointedness, in a *Cāṭu* addressed to a King :

शीतार्ता इव संकुचन्ति दिवसाः, नैवाम्बरं शर्वरी
दीर्घं मुञ्चति, पश्य चाद्य हुतभुक्कोणं गतो भास्करः ।
त्वं चानङ्गहुताशभाजि हृदये सीमन्तिनीनां गतो
नास्माकं वसनं न वा युवतयः कुत्र व्रजामो वयम् ॥

Lastly the *Pratīhārī* turns to the Spring. Naturally Rāvaṇa cannot expect *Vasanta* to harm him less than the other seasons. Rāvaṇa therefore calls upon Summer to put down *Vasanta* and the Rains to put down the Summer and the Autumn to put an end to the Rains and finally both *Hemanta* and *Śiśira* to join together and put an end to the Autumn (V. 41). However none of these is of any avail and Rāvaṇa moves to another place. On the suggestion of the maid in attendance, Rāvaṇa then calls upon the different gods to come and do his bidding ; each one of them is called upon to do something to mitigate the suffering caused by the respective season (V. 51). He entreats *Ādiśeṣa* to drink all the wind, Rāhu to swallow the Moon, the Sun and the Moon to close down the lily and the lotus and Śiva to burn up completely the half-burnt Kāma (V. 52). Indra, he calls upon to withdraw the clouds and Kārtikeya, to dismiss the peacock (V. 60). His own ancestor Pitāmaha, he asks to prevent the swans (V. 63).

While some novelty may be conceded to Rājaśekhara, the designing of this scene cannot be appreciated ; unfortunately the ingenuity

is wasted because Rāvaṇa's *Vipralambha* in respect of Sītā could only be *Rasābhāsa*. Secondly the imageries do not disclose anything new, even the striking similes being taken from Vālmīki and Kālidāsa. In fact in the latter part of the Act, this scene of Rājaśekhara becomes a replica of Act IV of *Vikramorvaśīya*.

The *Viddha-sālabhañjikā* of Rājaśekhara is far more interesting from the point of view of *Ṛtu-varṇana*. At the beginning of Act I, we have here a fine description of the second stage, *Ārambha* or *Śaiśava*, of a *Ṛtu*, the Spring (I.23):

गर्भग्रन्थिषु वीरुधां सुमनसो मध्येऽङ्कुरं पल्लवा
वाञ्छामात्रपरिग्रहः पिकवधूकण्ठोदरे पञ्चमः ।
तस्मात् त्रीणि जगन्ति जिष्णु दिवसैर्द्वित्रैर्मनोजन्मनो
देवस्यापि चिरोज्झितं यदि भवेदभ्यासवश्यं धनुः ॥

a verse which the author quotes as illustration of *Vasanta-śaiśava* in his own *Kāvya-mīmāmsā*. In the play too, he calls this stage *Ārambha* and *Śiśu-bhāva* of the *Ṛtu*.

राजा—अये ! सुरभिसमयारम्भः...... ।
विदू०—वन्दिजनश्रू(स्तू ?)यमानशिशुभाव उपवनदृश्यमानस्तोकविस्तारः सुरभि-
समयारम्भ इति...... ।

In the description by the *Vidūṣaka*, the proverbial glutton, the flowers are described in similes appropriate to his gastronomical propensities. The *Sinduvāras* are white like the ears of paddy and pumpkin and the clusters of *Navamālikā*-buds are like milk. In I.27 the southern breeze is described and followed by a description of a woman playing on the Swing. In addition to this, playing with a Ball (*kanduka-krīḍā*) is also described as a Spring-time sport (II.8-13). In II.3/4, a *Siddha* from *Karpūradvīpa* is referred to as having wrought a wonder in the garden in the bower of the *Mādhavī* creeper by producing *Mādhavī*-blossoms of Māñjiṣṭha colour, through the use of a herb. A special feature of Rājaśekhara's treatment of the *Ṛtu* in the palace garden in his plays is the development and beautification of the garden with various artificial constructions and the employment of various devices for increasing and quickening the flowering of the trees and creepers and for changing the natural colours of their flowers. But all this we have to reserve for another occasion devoted to Gardens in ancient India.

The Chief Queen then comes to see the wonder worked by the *Siddha*, at the end of Act III.

" * * देवी सिद्धनरेन्द्रदत्तौषधसंस्थित(?)माञ्जिष्ठस्तबकसहस्रा-
लङ्कृतं माधवीलतामण्डपं द्रष्टुमागतेति ।"

The King is introduced in Act IV as visiting the garden and from his description we gather that the season is Summer and it had advanced from the second stage of *Śaiśava* to the third one of full development, *Prauḍhi*.

राजा—सखे ! संप्रति शैशवादपक्रामति ग्रीष्मसमयः ।

Further descriptions by the King of the heat of the Sun and the necessity to resort to different aids for cooling show that the Summer had fully advanced.

राजा—ललाटंतपस्तपनो नखंपचाश्च पथि पांसवः। तदसूर्यंपश्या राजदाराः ।

अपि च, * * * * * *

शुचेरुपरि संस्थितो रतिपतेः प्रसादो गुरुः ॥ * * *

III

A special *Ṛtu*-setting of some of the Acts is also seen in plays and this, as well as a *Ṛtu*-wise analysis of some plays has already been dealt with. Some beliefs had developed in respect of the flowering of trees and creepers in their respective seasons and these also occur in poems and plays, and works of poetics refer to these under *Kavi-samaya*. Subandhu's *Vāsavadattā* mentions these *Vṛkṣa-dohadas* or longings of trees (pages 155, 165-6, VV Press edn.). The play *Tāpasavatsarāja*[1] of Anaṅgaharṣa Māyurāja, one of the favourites of Ānandavardhana and Abhinavagupta, presses into service these *Dohadas* in II.23.

कुरवकतरुर्गाढाश्लेषं मुखासवलालनं
वकुलविटपी रक्ताशोकस्तथा चरणाहतिम् ।

A whole verse on them is quoted by Rājaśekhara in his *Kāvyamīmāṃsā* (p. 73, 2nd edn.) and by Abhinavagupta in the *Locana* :

कुरवक कुचाघातक्रीडासुखेन वियुज्यसे
वकुलविटपिन् स्मर्तव्यं ते मुखासवसेवनम् ।
चरणघटनाशून्यो यास्यस्यशोक सशोकता-
मिति निजपुरत्यागे यस्य द्विषां जगदुः स्त्रियः ॥

A further verse quoted, immediately after the above, by Rājaśekhara refers to these :

मुखमदिरया पादन्यासैर्विलासविलोकितैः
वकुलविटपी रक्ताशोकस्तथा तिलकद्रुमः ।

The prose narrative *Śṛṅgāramañjarī*[2] of Bhoja includes them in its description of the *Vasanta* in the tenth story and mentions in addition to the three seen in the above citations, the *Tilaka* which yearns for a glance from the women.

1. Printed by Yadugiri Sampatkumāra Rāmānuja Jīyar, Bangalore, 1928.
2. Singhi Jain Series 30, 1959.

कुवलयदृशामतिचिराभिलषिताः समासाद्य कटाक्षच्छटाः तदपाङ्गसङ्गिन्या
लोचनप्रभयेव धवलितेष्वतिप्रमोदात् परं विकासमायात्सु तिलकद्रुमेषु ।

The Anthology *Sūktimuktāvali* (p. 207) cites a verse of *Nāthakumāra* on two of these *Dohadas* :

गण्डूषं प्रतिपालयन्ति सुदृशां पुष्पोद्गमे केसरः
तासां च स्तनमण्डलैः कुरबका गाढं तदालिङ्गनम् ॥

In a series of three verses setting forth *Kavi-samayas,* Viśvanātha mentions in his *Sāhityadarpaṇa* (VII. 24) two of these :

पादाघातादशोको विकसति वकुलो योषितामास्यमद्यैः ।

and a verse quoted by Mallinātha on *Kumāra* III.26 sets forth all the four.

पादाहतः प्रमदया विकसत्यशोकः
शोकं जहाति बकुलो मुखसीधुसिक्तः ।
आलोकितः (आलिङ्गितः) कुरबकः कुरुते विकास-
मालोडि(कि)तस्तिलक उत्कलिको विभाति ॥

In more than one place we have referred above to these Dohadas, under *Mālavikāgnimitra,* where Kālidāsa makes the *Aśoka-dohada* a vital motif of the plot and the *Ratnāvalī* and other plays and poems.

We noted already how Kālidāsa marked in his descriptions some of the stages in the progress of the *Ṛtus.* The medical work *Aṣṭāṅga-saṁgraha* mentioned in its treatment of *Ṛtu-caryā* the transitional period called *Ṛtu-sandhi,* when one *Ṛtu* was disappearing and the next one was emerging. Vāgbhaṭa defined the duration of this *Sandhi* or transition as one week of the passing *Ṛtu* and one week of the coming one. This stage of *Ṛtu-sandhi,* as also some other stages suggested by Kālidāsa's mention of the *Mugdhatva* and *Yauvana* of a *Ṛtu,* were taken up and elaborated by the *Ālaṁkārikas.* Among poets Bhāravi, as we noted, describes a *Ṛtu-sandhi* in X. 25 of *Kirāta.*

समदशिखिरुतानि हंसनादैः कुमुदवनानि कदम्बपुष्पवृष्ट्या ।
श्रियमतिशयिनीं समेत्य जग्मुर्गुणमहतां महते गुणाय योगः ॥

The exhilarated shouts of peacocks mingled with the notes of swans, the new blue lotuses with the *Kadambas* still raining their flowers, forms an example of *Varṣā-Śarat-sandhi.* The Bhāṇa *Padamaprābhṛtaka* also, as noted, speaks of the vestiges of winter in the incipient spring and its breeze. With the help of the *Ṛtu-varṇana* of the poets, the *Ālaṁkārikas* analysed the different stages to help the correct description and proper appreciation of the *Ṛtus.* As far as we can see now, this analysis was first done by Rājaśekhara in his *Kāvya-mīmāmsā* and following him, by Bhoja in his *Śṛ. Pra.*

Rājaśekhara has some beautiful *Ṛtu*-verses in his play as we have noted above which include the mention of *Ṛtu-sandhi* and

Ṛtu-Śaiśava. He deals with *Ṛtu* in his *Alaṁkāra* work also. He deals with Time in Ch. 18 of the first book *Kavirahasya* which part alone survives now of the *Kāvyamīmāṁsā*. He speaks of the division of Time from the smallest part of *Kāṣṭhā* to the year (*Samvatsara*). Coming to the *Ṛtus*, he mentions a major characteristic on which poets and scientific writers differ, the course of wind in each *Ṛtu*, e.g. easterly or westerly wind in the *Varṣa Ṛtu*. For poets, the poetic practice is the basis. Rājaśekhara then gives a series of verses in diverse metres describing each *Ṛtu*, beginning with the Rains. Most of these verses appear to be his own and some of them may be from his lost *Mahākāvya Haravijaya*. A few of them, according to Anthologies, belong also to other poets. What is to be noted is that these are complete in all characteristic natural phenomena and activities in the human, animal and bird world for each season. In sixty-three verses, this forms quite a mini-*Ṛtusaṁhāra* in itself.

Then Rājaśekhara says that poets should deal with *Ṛtus* in their four stages : *Sandhi*, *Śaiśava*, *Prauḍhi* and *Anuvṛtti*. The first we have already explained. The second and third are the beginning and full growth of the season, the *Mugdhatva* and *Yauvana* of Kālidāsa. The presence or persistance of some of the earlier *Ṛtu* features in the succeeding *Ṛtu* or other *Ṛtus* is *Anuvṛtti* ; this last one is related to certain phases of Nature and certain trees, plants and creepers continuing to bloom in seasons other than the one which is their special season and it is therefore different from *Sandhi*. The lotus is a major example of continuance in all seasons except the cold ones ; these facts are also dealt with by Rājaśekhara who illustrates all these four stages for each of the *Ṛtus*, and thereby affords another anthology, a shorter one, of choice *Ṛtu*-verses some of which at least are from other poets.

Kuntaka observes in his *Vakrokti-jīvita* (III. 1/2) that the charm of the natural description of the seasons increases when the poets depict them in their successive stages of appearance, development and fullness :

सुकुमारवसन्तादिसमय-समुन्मेष-परिपोष-परिसमाप्तिप्रभृतयश्च etc.

Bhoja deals with *Ṛtus* under *Uddīpana Vibhāvas* in Ch. 16 of the *Śṛṅgāra Prakāśa* and sets forth their four stages as formulated by Rājaśekhara, some of whose illustrative verses too Bhoja borrows.[1] Bhoja however changes the last stage *anuvṛtti* into *avasiti*, meaning the final phase of the season when its symptoms are gradually weaken-

1. Hemacandra, a heavy borrower, incorporates in his commentary *Viveka* on his *Kāvyānuśāsana*, this whole section on *Kāla*, the *Ṛtus* and the illustrative verses. See *K. A. Viveka* pp. 187-198. Edn. by R. L. Parikh and V. M. Kulkarni, 1964. The editors have not noted the source of Hemacandra here.

ing. For the twenty-four stages in all, Bhoja gives two illustrations each. In his descriptions of the seasons in his illustrative prose narrative work, *Śṛṅgāramañjarī*, Bhoja follows this sequence.

The Anthologies which have a substantial section devoted to the *Ṛtus* follow some order in the presentation of *Ṛtu*-verses. Some e.g. the *Saduktikarṇāmṛta*, start with what is proper, namely, the beginning of the *Ṛtu*, *Ārambha* ; while the fourfold division of Rājaśekhara and Bhoja is not mentioned, some like the *Sūktimuktāvali* of Jalhaṇa, seem to keep some such scheme in mind in the opening section, before they go into their own classification of the *Ṛtu-divasa*, *Ṛtu-vāyu*, particular seasonal birds like *Kokila*, particular trees like *Cūta* and particular individuals like *Pathika*.

The *Ṛtu*, I mentioned, is, according to poetic theory, part of the *Uddīpana Vibhāva*. So does Bharata say :

तस्य द्वे अधिष्ठाने सम्भोगो विप्रलम्भश्च । तत्र सम्भोगस्तावद् ऋतुमाल्यानुलेपनालङ्कारेष्टजन etc.

रतिर्नाम प्रमोदात्मिका ऋतुमाल्यानुलेपनाभरणभोजन etc.

and after him all texts of *Alaṁkāra* and *Nāṭya*. The description of the *Ṛtu* as seen in practice in *Kāvyas*, we have noted in the earlier *Kāvyas* surveyed above. Daṇḍin in his definition or description of the *Mahākāvya* mentions *Ṛtu* as one of the subjects to be described in it—

नगरार्णवशैलर्तुचन्द्रार्कोदयवर्णनैः । *Kāvyādarśa* I. 16.

The place which *Ṛtu* occupies in Drama is also brought out by Bharata's inclusion of the six seasons in the list of themes for which composite *abhinaya* or representation by gestures is given by Bharata in chapter XXV called *Citra-abhinaya*. Bharata has ten verses in which he describes how each of the six *Ṛtus* has to be represented by the *abhinaya* of the characteristic marks, dress, activity and appearance of people or things in each *Ṛtu*. These ten verses provide a short but graphic portrayal of the six seasons.

सर्वेन्द्रियस्वस्थतया दिक्प्रसन्नतया तथा ।
विचित्रकुसुमालोकैः शरदं तु विनिर्दिशेत् ॥
गात्रसंकोचनेनापि सूर्याग्निपटसेवनात् ।
हेमन्तस्त्वभिनेयः स्यात् पुरुषैर्मध्यमोत्तमैः ॥
शिरोदन्तोष्ठकम्पेन गात्रसङ्कोचनेन च ।
कूजितैश्च ससीत्कारैरधमः शीतमादिशेत् ॥
मधुदा(पा)नात्तु पुष्पाणां गन्धाघ्राणैस्तथैव च ।
रूक्षाच्च वायोः स्पर्शाच्च शिशिरं रूपयेद् बुधः ॥
प्रमोदजननारम्भैरुपभोगैस्तथोत्सवैः ।
वसन्तस्त्वभिनेतव्यो नानापुष्पप्रदर्शनात् ॥

स्वेदापमार्जनाच्चापि भूमितापैः सुवीजनैः ।
उष्णाच्च वायोः स्पर्शाच्च ग्रीष्मं त्वभिनयेद् बुधः ॥
कदम्बनिम्बकुटजैः शाद्वलैरिन्द्रगोपकैः ।
कदम्बकैर्मयूराणां प्रावृषं संनिरूपयेत् ॥
मेघौघनादगम्भीरधाराप्रपतनैरपि ।
विद्युन्निर्घातघोषैश्च वर्षरात्रं विनिर्दिशेत् ॥
यद्यच्च चिह्नं वेषो वा कर्म वा रूपमेव वा ।
ऋतुः स तेन निर्देश्य इष्टानिष्टार्थदर्शनात् ॥

GOS. III Ch. XXV, 28-37.

In dramas, theory and practice show that the Prologue included a verse and song, or a song at least on the *Ṛtu* of the time when the play was written and first produced ; in some cases the *Ṛtu* sung of is also the season in which the first Act of the play is set. In the *Dhruvā* songs fitted to plays by the musicians, *Ṛtus* and their objects were used as symbolic themes for suggesting the character and mood of the situation in the play ; some of the examples given by Bharata in the chapter on *Dhruvās* (XXII. GOS. edn.) may be seen.

गर्जन्तो जलदा नृत्यन्ति शिखिनो
गायन्ति भ्रमरा रम्ये प्रावृषि ॥ 87 ॥ (वर्षा)
वने शुष्कवृक्षे प्रनष्टपक्षितोये ।
करेणुकाविहीनः उपैति मत्तहस्ती ॥ 115 ॥ (ग्रीष्मः)
पवनः पुष्पहारी (वाही) अतिशीतः समन्तात् ।
शिशिरे वाति काले मम शोकं जनयन् ॥ 125 ॥ (शिशिरः)
विविधवनविचारी प्रमदवनसुगन्धिः ।
कुसुमवनविबोधी लसति शरदि वातः ॥ 136 ॥ (शरद्)
विद्युत्कशाभिरभिहतमिव ।
रुदतीव गगनं प्रशमितग्रहतारम्[1] ॥ 227 ॥ (वर्षाः)
फुल्लतरुषण्डे सुरभिपवनहते ।
विचरति प्रमदवने हंसः सहचरीपरिवृतः ॥ 229 ॥ (शरद्)

The later examples surviving in a version of Act IV of the *Vik.* may also be seen.

It is natural to expect that in harnessing the *Rāgas* for the theme and situations in a drama, the correlation of the *Rāgas* to the *Ṛtus* was thought of. We find for the first time in the music work of Kaśyapa, who has been quoted extensively by Abhinavagupta in his

1. Cf. *Rāmāyaṇa*, *Varṣā*-description, Kiṣkindhā, 28.11.

कशाभिरिव हैमीभिर्विद्युद्भिरभिताडितम् ।
अन्तः स्तनितनिर्घोषं सवेदनमिवाम्बरम् ॥

commentary on chapter 29 of Bharata's *Nāṭya Śāstra,* the suggestiveness or appropriateness of certain *Rāgas* for certain *Ṛtus* (*GOS.* 145, Volume IV. p. 78, Verses 74-75) mentioned. According to Kaśyapa the following is the *Ṛtu-Rāga* scheme :

Vasanta	..	*Preṅkholita*
Grīṣma	..	*Mālavapañcama*
Varṣā	..	*Ṭakka*
Śarad	..	*Gauḍa Kakubha*
Hemanta	..	*Bhinna Ṣaḍja*
Śiśira	..	*Kaiśika.*

प्रेङ्खोलितो वसन्ते स्यात् तथा मालवपञ्चमा(मः) ।
टक्करागो गौडककुभो भिन्नषड्जोऽथ कैशिकः ॥
भिन्नपञ्चमकश्चेति ग्रीष्माद्यृतुषु संमता(ताः) ।
इत्येष कश्यपाद्युक्तो विनियोगो निरूपितः ॥

A further *Rāga Bhinna Pañcama* is also mentioned in this scheme at the very end, but it is not clear with which *Ṛtu* it goes ; probably it is an additional *Rāga* for the last, the *Śiśira.*

After Abhinavagupta, King Nānyadeva in his *Bharata Bhāṣya* (I.5 *Alaṁkāra* Section, pp. 149.150 Khairagarh edition, Śls. 52.55) gives the following scheme regarding the seasons and the *Rāgas* suitable to each of them :

Vasanta	..	*Ṣaḍjagrāma, Hindola*
Grīṣma	..	*Madhyamagrāma, Pañcama*
Varṣā	..	*Gāndhāragrāma, Ṣaḍjagrāma, Ṭakka.*
Śarad	..	*Kakubha*
Hemanta	..	*Bhinna Ṣaḍja*
Śiśira	..	*Kaiśika*

It may be noted that Nānyadeva's scheme agrees in part with that given by Kaśyapa and has also some difference with it.

In the detailed description of each *Rāga* in ch. II of his *Saṅgītaratnākara,* Śārṅgadeva mentions the particular *Ṛtus* in which particular *Rāgas* should be sung; Śārṅgadeva mentions this detail only for some of the *Rāgas* :

Vasanta	..	*Hinaola* (*Rāga Vasanta* is born of *Hindola*)
Grīṣma	..	*Gauḍa, Bhinna* and *Śuddha Pañcamas,* and *Madhyama Grāma*
Varṣā	..	*Ṣadjagrāma* and *Gurjarī*
Śarad	..	No mention of any *Rāga* for this.
Hemanta	..	*Bhinna Ṣaḍja.*
Śiśira	..	*Śuddha, Bhinna, Gauḍa* and *Mālava-Kauśikas.*

IV

The Jain *Mahāpurāṇa*[1] comprising the two parts *Ādi* and the *Uttara Purāṇas* of Jinasena and Guṇabhadra may also be noticed as it is composed in *Kāvya* style. Chapter 26 of the *Ādipurāṇa* opens with the description of *Śarad*, appearing before the King verily like the Goddess of Victory with her pure garment (sky) (ślṣ. 5 ff). Lakes and rivers became limpid and pleasing to the minds of people, like the good poems of poets (7). The fields, shining yellow, with their ripe corn, looked as if they had taken a bath with a smear of turmeric on the arrival of their beloved one, the Autumn(17). The red *Bandhūka* flowers and the *Indragopa* worms appeared like patches and spots of the juice of the chewed *pan* fallen from the mouth of the Goddess of *Śarad* (21). Standing close to each other, the hills with their trees in bloom, seemed to be indulging together in laughter and with their sparkling streams, to be indulging in throwing water on each other (50). There is a second description of the beauties of *Śarad* which the King goes on seeing during his journey (śls. 93 ff). The influence of Bhāravi's description of Arjuna enjoying the *Śarad* scenes is obvious. The white swans fed on the lotus-stalks and moving about on the banks of the lakes looked like so many offsprings of *Śarad*(95). The sand-banks of rivers were as inviting and pleasing as the beds in the palace (100).

With chapter 43 begins Guṇabhadra's continuation of the *Ādi Purāṇa*, called the *Uttara Purāṇa*. In his initial chapter itself, Guṇabhadra describes *Vasanta*, śls. 215 ff. As the southern breeze came on, the creepers and trees extended their boughs, appearing to stretch their arms to embrace their kinsman who had arrived, namely the breeze from *Malaya* (217). At other times, beauty, wealth etc. may be required as means of rousing *Kāma* but now, the Time (the season) became the sole instrument of *Kāma*(225) for all, including the trees.

Abhinanda and his *Mahākāvya Rāmacarita*[2] became well-known in the end of the tenth century and the former half of the eleventh; not only was the poet honoured for his poem by *Yuvarāja* Hāravarṣa of the *Pāla* dynasty but also his poem is quoted often by Bhoja and other rhetoricians of this age. A master's hand is seen in the very dramatic way in which Abhinanda opens his poem at *Mālyavat* Hill, with the Rains ceased and *Śarad* clearing the way for resuming the search for Sītā. The poet juxtaposes the season and the Hero, the former in the first line and the latter in the second, in a series of verses. The skill with which the integration of the *Uddīpana* and *Ālambana Vibhāvas* and the *Sthāyi-bhāva* of the latter is done shows the gifted artist.

1. Edn. Bhāratīya Jñānapīṭha, Banaras, 1951, 1954. 2. *GOS*. XLI, 1930

The downpour of the clouds on the slopes of *Mālyavat* ceased, but not the ceaseless flow of Rāma's tears ; the shrill cries of the peacocks were coming to an end but not Rāma's wailings; freed from obscurations, the two luminaries, the Sun and Moon, gained their lustre but, hit by the separation from Sītā, the two brothers, Rāma and Lakṣmaṇa, did not improve in their appearance. The sky and the lake with the pure Moon and blue lotus shone but with tearful eyes, the two brothers, faded. The father, the wind (*Māruta*) brought the fragrance of the Mālatī, but his son, Māruti, was yet to bring tidings of Sītā; rivers bared themselves up to Rāma, as if convincing him that Sītā was not hiding within them ; with the voice of the *Sārasas*, Nature seemed to enquire of Rāma of his anxious plight; as if guilty at not being able to show the way Rāvaṇa went, the quarters receded in fear from Rāma; with the all-white *Kāśa* on them, the river-sides appeared verily to have gone grey with their sympathetic suffering on behalf of Rāma; with the drying mire and the cleavages on the ground, Mother Earth seemed to have become broken in heart at the plight of her son-in-law ! Rāma saw the *Khañjana* birds and thought of the play of Sītā's eyes (1.19).

Lakṣmaṇa then addresses Rāma and points out how the various things at the advent of *Śarad* indicate that the time is favourable for action. The trunks of trees which had fallen on the river-waters during the Rains now serve as bridges and people have started crossing the rivers (25). The two banks (*Kūlas*) of the rivers, where they are in tact, are like the *Kula* (good family) guarding the women-folk during dangers(26).

Although Kṣemendra has written many works, the shorter ones and the pieces of satire and critical writings of his that we have now do not have any scope for *Ṛtu-varṇanas*. Some of his longer poems which he quotes in his critical tracts may have a place for this subject but they are not extant. We may therefore take one of the three long *Mañjarīs* of his, that giving a resume of the *Rāmāyaṇa*, to have an idea of his skill in this line. Kṣemendra's *Rāmāyaṇa-mañjarī* has the *Ṛtu-varṇanas* just in the same places where we have them in the original epic. We shall take the descriptions of the Rains and Autumn in the *Kiṣkindhā-kāṇḍa* and see what Kṣemendra does with them (pp. 188-192, *K.M.* edn.)

"With the cluster of colours of the Rainbow and with the peacocks dancing, the clouds and the forests seemed to vie with each other (5)." "For the dance of the peacocks for which the deep rumblings of the clouds provided the drums, the sprays of the showers from the clouds supplied the curtain(7)." "Buffaloes roamed like the offsprings of the clouds.(9)." Using the two synonyms of waters

Amṛta and *Viṣa* and playing on their double meaning and on the idea that the rains are hard on the lovers in separation, Kṣemendra says: " The *Amṛta* (nectar and water) that the Sun drank, the *Viṣadas* (clouds and poison-givers) pour down as *Viṣa* (poison and water) (15)." Bringing the characters and the phenomena of the season closer, the poet says: "The Sun is overwhelmed by clouds, I (Rāma) by grief; the digit of the moon is invisible, even as Sītā of pure smile" (17). In the dust-free quarters with dark *Tamālas* looking like tresses and drenched by the clouds, the poet sees the image of women who have had their oil-bath after their periods (the poet playing here on the word *Rajas*).

शिखण्डिताण्डवे गर्जत्पर्जन्यमुरजोर्जिते ।
बभार घननीहारः प्रवेशपटविभ्रमम् ॥ ७ ॥
महिषाः पल्वलोत्तीर्णा वर्षाक्षालितकर्दमाः ।
क्षितौ बाल्यान्निपतिताः चेरुर्मेघसुता इव ॥ ९ ॥
दिवाकरकरापीतं देवानाममृतं परम् ।
एते वर्षन्ति विषदा जलदा विषसंहतिम् ॥ १५ ॥
मेघजालेन संरुद्धः शोकेनाहमिवांशुमान् ।
न दृश्यते शशिकला जानकीव सितस्मिता ॥ १७ ॥
भान्ति मेघाम्बुसंसिक्ताः तमालकबरीभराः ।
रजोविमुक्ताः ककुभः स्नेहस्नाता इवाङ्गनाः ॥ १९ ॥

Following Vālmīki, Kṣemendra also has some patent *Sṛṅgāra*-verses here and the conceit in verse 53 on the lines which swans strutting about had drawn on the river-sands is original (53). The nights with their clear moon and the quarters with their full-blown *Saptacchadas* looked like two friends indulging in mutual pleasantries and laughter (56). And seeing the season manifest all around, Rāma says to Lakṣmaṇa: "This *Sarad* shines with full fruits, like the service that one has done for the noble ones, and with its pure *Mānasa* (the lake and hearts), it shines like friendship with the good souls(58). This is poignant and fine : 'That Autumn is better, not the Rains or the Rains are better not the Autumn', is a vain notion ; for one in distress, everything is unbearable (60).'

गलिताम्बुदुकूलेषु नदेषु जघनेष्विव ।
राजहंसनखोल्लेखाः तन्वीनां सरितां बभुः ॥ ५३ ॥
निशाः शशाङ्कविशदाः फुल्लसप्तच्छदा दिशः ।
बभुः परस्परं सख्यः सनर्महसिता इव ॥ ५६ ॥
इयं सा साधुसेवेव संपूर्णफलशालिनी ।
भाति सज्जनमैत्रीव शरद्विमलमानसा ॥ ५८ ॥

वरं शरन्न ते (मे?) प्रावृड् वरं प्रावृण्न मे शरत् ।
इति मिथ्यैव संकल्पः सर्वमार्तस्य दुःसहम् ॥ ६० ॥

Bilhaṇa who attained great fame in the 11th century and around whom a romantic halo developed, may be noticed now; in his *Mahākāvya, Vikramāṅkadeva-carita,* he begins his *Ṛtuvarṇana* with Spring in Canto 7, when the King had returned to Kalyan after his victory over the *Colas.* The bulk of the verses here are on the Southern breeze on which numerous fancies are worked. The Sun turned north, the place of origin of fine horses, as if to discard the old horses of his chariot and go in for new ones (6). Bilhaṇa has also several fancies on the ladies enjoying themselves on the Swing (*Ḍolā*) and the young men feasting their eyes with the sight of these ladies with their legs outstretched and saree-ends blowing up in the wind(22). And what did not the Southern breeze, the specially esteemed servant of the God of Love, do with the ladies on the *Ḍolās* ! He kissed their faces, pulled their garments, rested on them for long; indeed, there was no restraint on him(26). Spring wanted to learn the alphabet; for this, the dust of flowers was spread on earth and on that the marks of the feet of the bees made their appearance like the dark letters of the alphabet(36). The bee, mad with honey, is making the places of sport miry with the dripping honey; by the over-weight of flowers, the trees are in fear of breaking down; freed by the Spring from the depression of a depleted armory, Cupid is now freely indulging in aiming his arrows on his targets and non-targets (73).

In Canto 13, the Hero is seen describing to his beloved the seasons of Summer and the Rains. The clouds served as canopies under which the danseuse of lightning danced(24); as Manmatha sharpened his arrows on the whetting stone of the cloud, the fire that sparked flashed as the lightning (25). As the *Abhisārikās* were wending their way to the houses of their lovers and their feet felt insecure on the miry road, the lightning flashed; and thinking that it was some golden staff, the ladies tried to take hold of them (47). From verse 23 of Canto 14 *Śarad* is described as a prelude to the King's expedition. The stars seemed to be the pearls which had been sucked by the clouds along with waters of the ocean (31). *Hemanta* is introduced in Canto 16 as a prelude to the King's hunting expedition. After the hunt and while in the forest, the King had the *Śiśira Ṛtu* (46 ff).

On the whole, a perusal of Bilhaṇa's *Ṛtu-varṇana,* although revealing a few original flashes, leaves one cold ; if the conceits are not involved, they are often trite and trivial ; the descriptions are not up to his reputation.

Jayadeva's *Gītagovinda,* matchless in its mating of music and word, includes a song and a few verses devoted to the Spring on

whose background the lyric is set. But it is not things of Spring alone that one sees in the lines of the song *Lalitalavaṅga* (I.1). Is it not the Lord's chosen venue of sport, the *Bṛndāvana*? Naturally, following the poets' convention, Jayadeva makes all the seasons and their flowers attend upon the Lord. With the curved *Kiṁśukas* which appear like the nails of Manmatha to tear the hearts of the youth, there are the *Tamālas* of the Rains ; with the *Kesaras* of the Spring, the *Pāṭalas* of Summer also fill the quiver of Manmatha ; and so on. The two verses that follow, the *Mālinī*(10) on the vernal breeze as the fragrant life-breath of Kāma, the *Śārdūlavikrīḍita*(11) on the wayfarers with their ears pierced by the sweet notes of the *Kokila* and in their reveries, gaining an imaginary meeting with their beloveds, are similar examples of the marriage of word and music ; equally so the *Śārdūlavikrīḍita* at the end of the next song, on the southern breeze, which, distressed at the serpents on the sandal-trees of *Malaya* swallowing them, go north to roll over the snows of the *Himālayas* and the melodious notes which the *Kokilas* utter in their glee on seeing the tops of mango trees teem with buds.

Haricandra, in his *Dharmaśarmābhyudaya* (*K.M.* 8), in his description of the six seasons in Canto XI, rises above his general level in other Cantos. As elsewhere, here too, the influence of Kālidāsa is patent, and he adopts the same metre, together with the *Yamaka alaṁkāra*, from Canto IX of the *Raghuvaṁśa* describing Daśaratha's hunt. The difference is that Haricandra makes here all the six seasons attend on his hero, beginning with the Spring. Spring that is just showing its signs, here and there, with its flowers mostly in buds and only a few in blossom, is effectively portrayed by the poet as a child showing his bud-like teeth and smiling, and coming on, taking one by one his faltering steps.

कतिपयैर्दशनैरिव कोरकैः कुरबकप्रभवैर्विहसन्मुखः ।
शिशुरिव स्खलितस्खलितं मधुः पदमदादमदालिनि कानने ॥ 8

The Sun starting its northward course and the southern breeze blowing northwards receive a fresh fancy in verse 9 which states that as the Sun had, during its southern sojourn, cultivated the company of the *Malaya* breeze, the latter too followed when the former started on its northward course. Then follows the Summer where verse 17 presents a touching picture of a male bee which landed on a flower, and although thirsty, did not yet drink the honey, as it wanted its mate, intercepted by intervening vegetation, to join it. In the section on the Rains, verse 36 may be noted for its fancy on the lightning which it imagines as the flash of the submarine fire which the clouds drew along with the water that they drank from the Sea. Verse 53 in *Hemanta-varṇana* may also be pointed out: With the snow and its chill intensified by the wind that blew it about, love,

wanting to escape to a warm corner in the interior, took shelter in the burning hearts of the women in separation.

Lolimbarāja, poet and physician, patronised by Harihara and contemporary of Bhoja, may be noticed for his *Ṛtu-varṇana* in Canto 3 of his *Harivilāsa* in 5 cantos, printed in *K.M. Gucchaka* XI, pp. 94-133; a few of the portrayals here show originality and effective statement of fresh turns. The following is on Spring (III.30) : Like courtesans the forests put on every day a fresh charm; Cupid, like a thief, tormented with his cruel shafts the wayfarers; love, with all its excellelences, became well established, like a King ; and night, like the bashfulness of the new bride, was on the decrease. As the clouds which formed, so to say, a cupola over the world and the rains were exhilarating, there appeared immediately the flower on the *Kadamba*, honey in the flower, bee in the honey and intoxication in the bee (53).

कदम्बे प्रसूनं प्रसूने मरन्दो मरन्दे मिलिन्दो मिलिन्दे मदोऽभूत् ।

In the same Season (61), the frogs immersed in and smeared with mire, like bad poets, started annoying the world with their very harsh (and tasteless) articulations. Here is another angle on the season (62): Continuous confinement to house, impossibility of looking up friends, miry path, turbid water, always sunless and hence bad days (*durdina*),—these defects are there, but through the sole merit of being the instrument of the production of crops, which make heaven and earth rejoice, the Rainy season gained its fame.

सद्मन्येव निरन्तरं निवसतिः मित्राद्यनालोकनं
पन्थाः पङ्कसमाकुलः कलुषता वारां सदा दुर्दिनम् ।
एवं यद्यपि दूषणानि तदपि स्वर्भूजनोल्लासकृ-
त्सस्योत्पत्तिनिमित्ततैकगुणतः प्रावृट् प्रपेदे यशः ॥

It is interesting to note that in the field of astronomy, the *Siddhāntaśiromaṇi*[1] of Bhāskarācārya with his own commentary *Vāsanābhāṣya* (written in 1150 A.D.) has a brief excursion into *Ṛtuvarṇana*. This short description of the seasons occurs in between the *Yantrādhyāya* and the *Praśnādhyāya* (pp. 354-358). It is a series of fifteen verses, followed by a gloss on the comparatively more difficult passages in some of the verses which are alliterative. The description opens with Spring and the unfortunate travellers who are away from their beloved in this season of fine breeze, blossoming mangoes and singing cuckoos. The second verse is on the vernal jasmine. The next two verses are on Summer and on how the mud and thatched huts in the open, and the forests and the waters are more inviting and more enjoyable than staying in the interior of mansions. Verses 5-7 are the

1. Edn. Babu Deva Sastri, Banaras. 1866. IInd. edn. *Kasi Skt. Ser.* 1929, pp. 249-50.

address of a separated lady pining in the Rains, the first of these displaying *Yamaka*. *Śarad* gets one verse (8), and *Hemanta* one (9) and *Śiśira* two (10-11). In verse 12, Bhāskara says that under the excuse of describing the seasons, he ventures to display to the connoisseurs his own gift for poesy. The last three verses are on the pleasures of enjoying poetry, the latter two, in *Yamaka* again, comparing poetry to the warbling cuckoos, lotus ponds, and autumnal streams.

V

Among prose-masters, and those among them who described the *Ṛtus*, Bāṇa stands foremost. Baṇa is of course prodigious; his sweep took in everything, big and small, pleasant and unpleasant, the charming, the wonderful and the terrible, town, countryside, military camps etc., etc. In fact all the three worlds come under this sweep, and as he himself says in one of his introductory verses in the *Harṣacarita*, he did not think it worthwhile to attempt anything less.[1] In his autobiography in the opening *Ucchvāsa* of this work, he tells us of his wide wanderings and naturally in his young mind everything got registered, in Nature and man, in forest, town and village, and next to Vālmīki, he perhaps has the widest repertoire of flora and fauna.

The *Harṣacarita* scores over the *Kādambarī* in respect of our present subject. In *Ucchvāsa* Two, Bāṇa has returned from his wanderings and as he is staying in his ancestral village, visiting kinsman, friends, etc., Summer came. It is ushered in a sentence made famous by Ānandavardhana—

तत्रस्थस्य चास्य कदाचित् कुसुमसमययुगमुपसंहरन् अजृम्भत ग्रीष्माभिधानः सम्फुल्लमल्लिकाधवलाट्टहासो महाकालः ।

This is typical of Bāṇa, the packing of the thing on hand and the remote, the expressed and the suggested, in images in *Śleṣa* which defy translation. Such statements are the rule rather than exception with him. Here his words imply in the great season of Summer, risen after the end of the two months of the flowery Spring, the sense of Śiva, the Mahākāla, who destroys the Universe at the end of an age. In two further descriptions, Summer is described in the image of the victorious King who had put down the vassal of *Vasanta*. We shall quote the simpler ones which could be easily reproduced in translation : Eyes, dull with sleepiness, did not bear the sight of even the lustre of the gems in the ornaments, not to mention the advanced heat (outside). Not only water fragrant with fresh *Pāṭala* flowers, but even the wind of that same quality, people wanted to drink by reason of the heat of the Sun. As the Summer advanced, and the Sun became very fierce, the lakes dried up, streams ceased to flow or became thin, the *Jhillikās*, crickets, kept continuously making

1. किं कवेस्तस्य काव्येन सर्ववृत्तान्तगामिनी ।
कथेव भारती यस्य न व्याप्नोति जगत्त्रयम् ॥

noise, the timid doves kept ceaselessly moaning so as to make the world deaf, the birds panted, the wind blew off the dry cowdung, and creepers became few; the lion-cubs started licking the ripe red *Ghātakī* fruits in their thirst for blood, the slopes of great mountains became slushy with the discharge from the trunk of tired elephants; the elephants suffered in the heat and on their pathetic faces the ichor dried and became black, and the bees stuck and lay there silently ; the countryside became as if smeared with vermillion with the *Mandāras* which became red; crystal stones broke as big buffaloes, mistaking them for flowing water, struck them with their horns ; the dried creepers rustled; as the dust and chaff became hot, the cocks were afraid to scratch them; the porcupine was seeking shelter in holes; on the banks of ponds, the *Kurara* birds on the *Arjuna* trees kept crying and sick with this noise the fishes turned upside down in the pond, of whose water now mostly mire of diverse hue was left; the forest-fire performed the ceremony of waving of lights for the whole universe; and nights shrunk, as if in consumption. In this terrible Summer, wild winds started sweeping all directions; in marshy regions, they carried off like thiefs the huts and hamlets and their roofs; they rubbed themselves on rough sandy grounds, as if suffering suddenly from the itching sensation caused by their blowing off the bunches of ripe *Kapikacchus* ; they discharged large stones and dust swept by them and bristled with the shoots of *Mucukundas* which they had uprooted ; the crickets flew all around, screaching and moistening the winds with the fluid spraying from their mouths; the winds seemed to float in the false waters of the mirages tremulous in the heat of the severe Sun; they crossed fast across sandy areas rustling with drying *Śamī* trees; with the dust whirling and executing other side-movements, the winds that swept them thus seem to be dancers performing the forceful *ārabhaṭī*-dance; they became dirty with the soot of the areas burnt by wild fires, they picked up the feathers of forest-peacocks as if they had been taught the code of conduct of the Jain ascetics; as they shook the ripe *Karañjas* and they rattled, it appeared that they were having the beating of drum for their journey; with breath issuing from the nostril-cavities of the wild buffaloes, tormented by the heat, the winds appeared to be augmented with further growth; as the jumping deer (*Vāta-hariṇas*) sped across, the winds seemed to have in them their children; with the crooked streaks of the smoke of heaps of chaff being burnt, they seemed to display knitted brows on their faces; with the discharge of severe heat, they seemed to carry the waves of hell-fire; with fibres of the splitting fruits of silk-cotton trees, they seemed to be hairy all over; sweeping along with them masses of dry leaves, they seemed to be afflicted with skin-eruptions; long stumps of grass were spread over them like veins and nerves; with parts of barley-awns blown off and flying about, they appeared to be having ears all over; with hundreds

of hair-pins of porcupines blown by them, they looked like having teeth everywhere; they appeared to have tongues all over with the flames of fires; with the sloughs of serpents floating about, they seemed to be decorated with crests ; sucking the hot honey of lotuses as if it was the first mouthful for eventual swallowing of the moisture of the entire universe; frightening the three worlds with the loud creackings of the dry bamboo groves, thereby tomtoming that with the heat they were going to dry up all the waters; their courses were dark with the fallen feathers of the *Cāṣa* birds blown about as if their bodies are blackened by the burning caused by the firebrands of the Sun's rays; with the burst of pods of *Guñjā* berries, they seem to be marked with sparks of fire as well as bits of charcoal; when they whirl about in caves of mountains, they produced deep resounding noises; adepts in oblations of black rites intended to reduce the world to ashes, they seemed to be offering in the forest-fires oblations of blood in the form of the bunches of red *Pāribhadra* flowers ; they were full of hot sands carried along in their velocity; they smeared the quarters with the resins of the mountains which had melted in the heat; they smelt bitter with the worms in the cavities of trees which were baked in the sparrow's eggs which burst in the heat.

So much for the hot winds that were blowing in high velocity. Then started the fires which rose in the forests in the hot season. These fires seemed to be fanned further by the thousands of bellows of old pythons with throats as deep as caverns; spreading freely on grass, they were yellowish pale, like deer; in the cavities of trees they were brown, like ichneumons; tawny and like sage Kapila in the hanging roots; dusky-white like vultures when they came upon the nests of birds and so on. To note only the phenomena, leaving out the similes and double meanings: these fires were red in some places, dull in others, dying out gradually in some others, all-consuming somewhere and full of ash, burning for long and intensely in bamboo-groves, terrible and dancing as it were with their shaking flames, spreading over dry ponds and with foul smell of the tortoises there being burnt, cracking with heaps of worms falling into them like oblations of sesamum and so on.

The best performance of Bāṇa on a *Ṛtu* is the one on *Śarad* which opens the third *Ucchvāsa* of the *Harṣacarita*. Neither too brief nor too long, the short descriptive epithets slowly waxing, as it were, with the sound effects and the cadence of the *Samāsas*, this I have found irresistable since my student days when I got it by heart. In addition to all this quality, it is a marvellous assemblage of everything happening in *Śarad* from the clouds growing few and white to the skin of a cucumber thickening.

अथ कदाचिद्विरलितबलाहके चातकातङ्ककारिणि, कणत्कादम्बे, दर्दुरद्विषि, मयूरमदमुषि, हंसपथिकसार्थसर्वातिथौ, धौतासिनिभनभसि, भास्वरभास्वति, शुचिशशिनि, तरुणतारागणे, गलत्सुनासीरशरासने, सीदत्सौदामनीदाम्नि, दामोदरनिद्राद्रुहि, द्रुतवैदूर्यवर्णार्णसि, घूर्णमानमिहिकालघुमेघमोघमघवति, निमीलन्नीपे, निष्कुसुमकुटजे, निर्मुकुलकन्दले, कोमलकमले, मधुस्यन्दीन्दीवरे, कह्लाराह्लादिनि, शेफालिकाशीतलीकृतनिशि, यूथिकामोदिनि, मोदमानकुमुदावदातदशदिशि, सप्तच्छदधूलिधूसरितसमीरे, स्तबकितबन्धुरबन्धूकावध्यमानाकाण्डसंध्ये, नीराजितवाजिनि, उद्दामदन्तिनि, दर्पक्षीबौक्षके, क्षीयमाणपङ्कचक्रवाले, बालपुलिनपल्लवितसिन्धुरोधसि, परिणामश्यानश्यामाके, जनितप्रियङ्गुमञ्जरीरजसि, कठोरितत्रपुसत्वचि, कुसुमस्मेरशरे, शरत्समयारम्भे राज्ञः समीपाद्बाणो बन्धून्द्रष्टुं पुनरपि तं ब्राह्मणाधिवासमगात् ।

In Uch. IV, a few strokes of the Rainy season are given, when the birth of Harṣa is ushered.

The *Vāsavadattā*, whose style is closest to Bāṇa's, has descriptions devoted to the seasons. After introducing the heroine Vāsavadattā, Subandhu ushers in the Spring season (pp. 153 ff). It is in three sections, first a series of natural pictures, then some descriptions with similes based on *Bhaṅgaśleṣa* and then the third section presenting the natural pictures with *Utprekṣās*; this, as we have already seen, is the plan in Bāṇa's descriptions also, although Subandhu's paragraphs are always shorter than Bāṇa's. Among the common images, Subandhu mentions the *Vakula* trees thrilled by the spit of the wine from the mouths of women in love rejoicing with drink and the *Aśokas* by the soft kick of the foot of playful women overpowered by love and bedecked with anklet, and travellers, in all directions becoming affected by the lewd songs of the clowns and the *carcarī*-dances of the Spring which the amorous ones start doing (p. 153, *Vani Vilas Press* edn.).

मधुमदमुदितकामिनीमुखकमलगण्डूषशीधुसेकपुलकितवकुलः, मदनरसपरवशविलासिनीतुलाकोटिविकटचटुलचरणारविन्दमन्दप्रहारहृष्टकङ्केलितरुशतः, प्रतिदिशमश्लीलप्रायवैहासिकगीयमानगीतश्रवणोत्सुकषिद्गजनसमारब्धचर्चरीतालाकर्णनमुह्यदनेकपथिकः

The red *Aśoka* bunches shone like the portions of the half-burnt pyre of Manmatha and burnt the hearts of the travellers (p. 166) ; the circular *Nāgakesara* flower shone like the stone-disc for the whetting of the shafts of the flower-arrowed Kāma; the curved *Palāśa* shone like the fishing hook of the fish-bannered Lord of Love, for catching the hearts of the wayfarers (pp. 165-7).

अन्तरान्तरा निपतितमधुकरनिकरकिर्मीरः कङ्केल्लिगुच्छोऽर्द्धनिर्वाणमनोभवचिताचक्रानुकारी पथिकजनहृदयदाहमुवाह । विकचविचकिलराजिरलिकुलशबलाकलितेन्द्रनीला मुक्तावलीव मधुश्रियो रुरुचे । विरहिणां हृदयमथनाय कुसुमशरस्य शरशाणचक्रमिव नागकेसरकुसुममशोभत । पथिकजनहृदयमत्स्यं ग्रहीतुं मकरकेतोः पलाव इव पाटलिपुष्पमदृश्यत ।

Towards the end of the narrative, the Rains and Autumn are introduced (pp. 343-349). In the description of the former, Subandhu has a noteworthy series of fancies on the Rainbow: It was like a golden gem-set boat for Kāma in the blue lotus-pond of the sky ; like the curving tight rope for the dance of the dark *Mātaṅga* girl of the season of clouds; like the welcome arch of gems on the mansion of the skies; like the nail-print on the cloud-breast planted as memento by the departing Summer; like the girdle of the lady of the skies; and so on (pp. 344-5).

विभिन्नमेघनीलोत्पलकानननीले क्रीडासरसीव नभसि स्मरस्य कनकरत्ननौकेव, जलदकाललक्ष्मीमातङ्गकन्यानर्तनरज्जुरिव, नभःसौधतोरणरत्नमालिकेव, प्रवसता निदाघेन दिवःपयोधरे स्मरणाय दत्ता नखपदावलिरिव, गगनलक्ष्मीबन्धुररशनामालेव, नभोमन्दारसुन्दरकलिकेव, रतिनखमार्जनरत्नशलाकेव, रत्नमयी विलासयष्टिरिव कुसुमकेतोरिन्द्रधनुर्लता रराज ।

In the light and dark squares of the fields below, young frogs jumped and fell like the dice made of lac cast by the couple above, the cloud and the lightning engaged in gambling. On the touchstone of the cloud, the lightning appeared like a streak of gold rubbed on it by the goldsmith of the Rainy season. The serrated blades of the *Ketakī* foliage looked like a saw for mowing down the hearts of the separated lovers. The hail-stones that fell were like the pearls fallen from the torn necklaces of the damsels of the quarters,[1] like the powdered pieces of the stars pulverised by the grinding stones of the clouds whirling in the velocity of the winds; like handfuls of auspicious fried grain scattered at the victorious march of Love for the conquest of the three worlds...

पीतहरितैः कृष्णकेदारिकाकोष्ठिकासु समुत्पतद्भिर्दर्दुरशिशुकैर्जातुषैः नयद्यूतैरिव चिक्रीड विद्युता समं घनकालः । रविदीपकज्ज्वलितमेघनिकषोपले मेघसमयस्वर्णकारकषितस्वर्णरेखेव तटिदशोभत । विरहिणां हृदयं विदारयितुं कृतं करपत्रमिव कुसुमायुधस्य केतकीपुष्पमभासत । जलददारुणिलोलतटिल्लताकरपत्रदारिते पवनवेगनिर्धूताश्चूर्णनिकरा इव जलकणा बभुः । विच्छिन्नदिग्वधूहारमुक्तानिकरा इव खरपवनवेगभ्रमितघनघरट्टघट्टनसंचूर्णित-

1. After Vālmīki, Rains, IV.28.51 :

सुरतामर्दविच्छिन्नाः स्वर्गस्त्रीहारमौक्तिकाः ।
पतन्तीवाकुला दिक्षु तोयधाराः समन्ततः ॥

तारकानिकरा इव त्रिभुवनविजिगीषोर्मकरध्वजस्य प्रस्थानलाजाञ्जलय इव करका व्यराजन्त ।

The following on Earth as the Heroine and each season as a maid in waiting for her decoration is original and forms a striking start for the *Śarad* whose description now follows (p. 347). When the maid of Rains departed after bathing the heroine of Earth with the waters of the pitchers of clouds, the maid called Autumn came bringing Earth, for wearing, the pure garment of the clear sky.

मेघकुम्भसलिलैः पृथिवीनायिकां स्नपयित्वा प्रावृट्चेटिकायां गतायां स्वच्छमम्बरं दर्शयन्ती शरच्चेटिका समाजगाम ।

The *Śarad*-passage in the sequel (pp. 347-9) strongly reminds us of that in Bāṇa's *Harṣacarita*.

In the main chapters of the text of the *Daśakumāracarita*, leaving out the *Pūrva* and *Uttara Pīṭhikās*, there is no attention bestowed on the seasons. There are occasionally, when describing a person, comparisons, stray or sustained, as in chapter one (* * प्रियोरसि प्रावृडिव नभसि उपास्तीर्णगुरुपयोधरमण्डला etc.) drawn from the seasons. Daṇḍin has enough preoccupation with human material, man and woman, high and low, without having occasion to use the external world. But this is not really the case, for in the *Avantisundarī*, which, I have elsewhere argued, is the full and original version of the extant truncated text called *Daśakumāracarita*, we find Daṇḍin including the treatment of the seasons. Thus after King Rājahamsa and Queen Vasumatī have been introduced, Daṇḍin takes up their diversions and sports and in this connection, Spring is first described (pp. 24-5, *TSS*. 172). As the text, as offered in print, is full of small gaps and corruptions, it is not possible to quote or dwell at length on Daṇḍin's descriptions of the seasons in this text ; it may just be pointed out that although the objects are familiar and the inevitable influnce of Kālidāsa and Bāṇa is there, Daṇḍin has worked some fresh fancies on the phenomena of the seasons and made his descriptions of the seasons along with their sports and special activities quite interesting.

The description of Spring noted above is followed by one of Summer and pleasures of bathing in the waters which with their waves appear to clasp with their outstretched arms the necks of the ladies who have descended for the bathing sport with the King (pp. 26-9).

Then come the days of Rains (pp. 29-30) and the King's sport on the artificial hills (*Krīḍā-parvatas*) in the royal park, in the company of his ladies dressed as hunter-women.

Śarad follows with its clouds, light and white, resembling pieces of silk-cotton that have been blown about (pp. 32-33). *Hemanta* comes

scattering dew like sprays of the cool clouds melted by the heat of the autumnal Sun (p. 34) and interning, like a thief, the Sun in the sky for his violent deprivation of the sap of the world.

Śiśira comes on with birds unwilling to leave their holes in the trees, people just waiting for the midday sunshine, and glowing ovens and blankets upon blankets being evident all around (pp. 35-36).

The *Śarad* description of Bāṇa in his *Harṣacarita* mentioned above had evidently cast its spell on the poets that followed him.

The *Damayantīkathā* or *Nalacampū* of Trivikrama (915 A.D.), who tries to outdo Subandhu and Bāṇa, has a description of the *Rains* (I.43/44) where the author imitates closely the style of the *Śarad*-description in Bāṇa's *Harṣacarita* cited above. In the author's long description of the *Śarad* itself, with which chapter two opens, we are strongly reminded of Bāṇa's in the *Harṣacarita,* starting from the very beginning words themselves. The description of the forest called *Sarvartu*, "the forest of all seasons" in the middle of the second chapter (13/14) may also be noted.

The description of *Śarad* in the third *Āśvāsa* of the *Yaśastilaka-campū* of Somadeva Sūri (959 A.D.) is noteworthy for its closer integration with the hero's qualities with each of which, a particular natural phenomenon in Autumn is compared. (*K.M.* 70 Part 1, pp. 569-74). Close upon this follows a description of the snowy *Hemanta* season in prose and verse (431-435).

A little later, the description of the Spring and the *Vasantotsava* follows (pp.587-596).

In the rivers of the Rains, Somadeva sees the same image of the woman of turbulent behaviour, an image coming down from Kālidāsa.

वाहिनीनामिव सीमन्तिनीनां प्रायेण भवन्ति मलीमसाः प्रवृत्तयः ।

(P. 54. *K.M.* Part 2).

And conversely the subdued flow of the autumnal rivers, noted specially by Bhāravi and Viśākhadatta, give rise in Somadeva's mind to the image of the women of restrained conduct. (*Ibid*, Part 1, pp. 569-70) :

समर्यादगतिषु महावाहिनीप्रवाहेषु

In the description of Trivikrama as well as that of Somadeva, although new images are rare and echoes from earlier masters are patent, yet the sound effects, the play on words and the over-all rhythm of the prose periods impart a certain amount of charm to the artistry of these poets.

Dhanapāla in his *Tilakamañjarī* (972-3 A.D.) has a description of the *Vasanta* (*K.M.* 85, p. 42) which is couched in the same style as

Bāṇa's *Śarad* description, with a number of echoes of the expressions in the latter. Earlier (p. 95) Dhanapāla has a brief description of the *Śarad.*

The prose work of Bhoja, the *Śṛṅgāramañjarī*[1], may also be noticed in this section. As the work opens, Bhoja describes the last phase of the Spring called *Avasiti* (*Avasitaprāye vasantasamaye*) and this is brought out by the flowers being in maturity, tender fruits emerging in the midst of the mango blossoms, the branches of the rosy *Madhūka* flowers having almost shed themselves, the gentle southern breeze having become gentler (*i.e.* less). Jasmine buds had started showing themselves like the brief smiles of the goddess of Summer who was leaving her tender incipience (*bālyam utsṛjantyāḥ* grīṣma-śriyaḥ). Thus with the final phase of the *Vasanta, Ṛtusandhi* or the emergence of signs of the Summer while yet the vestiges of the vanishing season continue, and the opening phase (*Ārambha*) of the same are described here. The increasing desire for enjoying baths, and the mild perspiration are then mentioned along with the specific reference to *Grīṣma-ārambha* (*krameṇa conmiṣati grīṣmārambhe*).

The first story of Ratidatta has a description of the Spring and the festival of the God of Love (pp. 20-21). The second story, of Vikramasimha, includes the description of the Rains (p. 27). The Season, the clouds, the thunder etc., are pictured as a demon at whose very roar the hearts of the travellers break and the drops of blood that fall are the *Indragopa* worms seen all around. *Śarad* is featured in the next, Mādhava's story (p. 29). The drawing of the picture of *Śarad* as a woman, every part of her body and decorations being represented by a phenomenon of the season, may be noted here. Story seven, on the bawd being cheated, gives a longer description of Summer : of birds withdrawn into the nests within the holes of old trees and therefrom, in the terrible heat, making soft moanings ; of dried old leaves fallen all around ; of trees that had become dry, rough and hard, with their stray leaves bitten by lizards; of worms cracking as they are being burnt in the forest-fires; of young tortoises resting at the clusters of grown-up moss ; of herds of buffaloes discharging heavily their breath through their blown-up nostrils, scratching, with their tossed horns, their bellies invested with flies, often lashing their long tails over their hind parts to frighten off the mosquitoes gathering there,and disturbing the small creatures in the ponds of which mostly some small miry water remains ; of monkeys tired of their own restless runnings, quietly sitting on the branches of trees, and while dozing in the fatigue of the midday heat falling down and again getting up on the branch. The description, in the true Bāṇa-style, extends into a large picture of the *Vindhya* forest-regions in the Summer (pp. 50-53).

1. *Singhi Jain Ser.* 30, Bombay,

The ninth story has the setting of *Siśira,* (pp. 66-8) in which the fields with their green crops appear to be paved with emeralds; the tresses of women are shiny with the plaits made with perfumed oil; lips are coated with wax, body smeared over with saffron and secured in tight bodices ; wayfarers warm themselves in the fire in the way-side sheds, sitting round and falling into intolerant controversies over the comparative merits of various kings and countries visited by them; and the smoke issuing from the holy fires envelops the village-spaces like the much-needed blanket.

The tenth story, of the serpent, brings on *Vasanta,* the sovereign of all seasons (*Sakalartu-cakravarttin*), having the white parasol of the full moon, with its hundreds of spokes of rays, held up by the maid in attendance of the Night and wearing the gem-studded diadem of the multi-coloured efflorescence. On the dark, round bees flying about, Bhoja has an original fancy, conceiving them as the small bullets shot by Cupid all around, at the hearts of separated lovers. Playing on the double meaning of the word *Madhu* (Spring and intoxicating drink), Bhoja says that this, the Spring, is a new kind of *Madhu* which inebriated everyone without being drunk or even smelt. The description ends with a reference to the *Prauḍhi* or the full swing of the season. The scheme of the successive stages from *Ṛtu-sandhi* and *Prauḍhi* and *Avasiti,* dealt with in his theoretical works, is kept in view by the author in his *Ṛtu-varṇanas* in this illustrative narrative work of his.

The Mūladeva-story, 13th, takes up again Summer and describes it elaborately.

Two short descriptions from the *Udayasundarī-kathā* of Soḍḍhala (*GOS.* XI, pp. 101-105) may be cited to show how the poet could integrate the descriptions of the seasons very closely with the mental condition of the character in the narrative. Here is Soḍḍhala's description of the Rains : The dark clouds above made more dense the darkness of her heart. The multi-coloured rainbow added to the shades of the anguish of her heart. The white cranes made her cheeks more pale. The fiery lightning intensified the heat of love. The incessant sound of the peacock drew longer her sweet hum of anguish ; although the season filled to the brim the reservoirs of water, it yet dried up the hearts of the women in separation and although solely responsible for the living of the beings of the world, it was yet a veritable god of death to those who had gone abroad and were separated from their beloveds.

अथैवमनङ्गोद्दाहदुःसहमवस्थान्तरमनुभवन्त्यास्तस्याः प्रकाममञ्जनच्छविभिर्घनयन् हृदयान्धकारमम्भोधरैः, अनेकवर्णधरेण विचित्रयन् रणरणकमिन्द्रचापेन, शङ्खदलपाण्डुराभिः प्रसारयन्कपोलयोः, पाण्डिमानं बलाकाभिः,

दहनदारुणया वर्धयन्मन्मथोत्तापं विद्युता, मधुरेण दीर्घयन्पञ्चमसखं हुङ्कारमविरलमयूरकेकारवेण, मरकतमणिमरीचिशिखरसुन्दरसुकुमारहरिततृण-कलापशाद्वलितभूतलो धवलनवजलधिपूरितानेकपल्वलोपशाली शीतलितवासरः सुदूरभरितनीराशयोऽपि शोषितवियोगिनीमानसो जगज्जीवनैकहेतुरपि पथि-कान्तकारी विवेश मदनमित्रमम्भोमुचां कालः । (p. 103)

The following is a brief description of the Autumn which set in after the rains ceased. Now the heroine became thin like the streams. Her voice failed like the throat of the peacock. Her whole frame became pale like the clouds and like the orb of the sun bore heat which was waxing.

अन्यदा तु निवृत्तायां प्रावृषि समुद्भूते च बन्धुजीवप्रबोधिनि शरदागमे सरिदिव कृशीभूता, मयूरजातिरिव क्षीयमाणस्वना, घनश्रीरिव पाण्डिमानमादधाना, तिग्मांशुमूर्तिरिवाभ्यधिकमुद्वहन्ती च तापं...... ।
(p. 105)

The Jain poet Vādībhasiṁha, author of the *Gadyacintāmaṇi*, is one more poet on whom Bāṇa's *Śarad*-description had cast its spell. In the beginning of *lamba* seven, Vādībhasiṁha adopts the style of that description for the Rainy season, which obliterates the division into day and night[1]. Earlier[2] in *lamba* five, Summer and forest-fire are described. *Śarad* is described in the beginning of *lamba* eight, when waters became limpid like the hearts of the good[3]. Although a Jain, the poet is a student of Vālmīki and would not fail to take from the *Ādi-Kavi's Śarad-varṇana,* using the same words :

नवयौवनसंत्रीडयोषिज्जघनानीव पुलिनानि शनैः शनैः प्रदर्शयन्तीषु नदीषु

The *Jīvandhara Campū*[4] of Haricandra is, compared to the *Yaśastilaka* of Somadeva, a modest effort. Haricandra is also a derivative writer, who borrows from several well-known writers, from Kālidāsa to Śrīharṣa. We have a description of the *Vasanta-Ṛtu* at the beginning of the fourth *lambha* of Haricandra's *Campū* and it is to be noted that the Jain poet borrows here from the *Gīta-govinda* of Jayadeva, a circumstance which furnishes additional evidence of Haricandra's date. Haricandra's descriptions (pp. 76-7) of the curved *Kiṁśukas* as the nails of Kāma for tearing the hearts of the youth (तरुणजनहृदयविदारणदारुणकुसुमबाणनखरायमाणकिंशुककुसुम-संकुलम्), of Kesara-boughs as the golden staff of Kāma, the King (मदननरपालकनकदण्डायितकेसरकुसुमभासुरम्), and of the sharp

1. Pp. 105-6, *Sarasvati Vilasa Series* 1, Tanjore-Madras.
2. Pp. 89-90.
3. P. 115,
4. Bhāratīya Jñānapītha, Banaras.

tapering Ketaka as the spear for piercing the hearts of the separated ones (वियोगिजनस्वान्तनितान्तकृन्तनकुन्तायितकैतकदन्तुरितम्) are taken from the Vasanta-song *Lalita-lavaṅga* in the *Gītagovinda* (I, 3, 4, 5, 6).

This is followed by a brief description of Summer where there is patent borrowal from Kālidāsa (*ib.* p. 82). Haricandra says that peacocks, not being in the season in which they spread their plumes for dancing, now spread them to provide shade for their female mates.

VI

It is to the Anthologies that we owe the knowledge of Pāṇini as a poet and author of the poem called *Jāmbavatījaya* or *Pātālavijaya*. Of the few verses of his cited in the anthologies, we have two both of which relate to the Rains. The itinerant clouds, with lightnings flashing in their bosom, are thus conceived by Pāṇini:

" 'Having emaciated the nights, taken away forcibly the waters of the river, scorched the whole earth, dried up all the trees, where has this Sun gone now ?'—So saying, with the torches of lightnings in hand, the clouds seem to scour the quarters in search of the Sun ?"

क्षपाः क्षामीकृत्य प्रसभमपहृत्याम्बु सरितां
प्रताप्योर्वीं कृत्स्नां तरुगहनमुच्छोष्य सकलम् ।
क्व संप्रत्युष्णांशुर्गत इति तदालोकनपरा-
स्तांडद्दीपालोका दिशि दिशि चरन्तीव जलदाः ॥[1]

The other verse is indeed very charming. As the cloud opened its gleaming eyes of lightning and looked below at the face of the lady going to her tryst (*Abhisārikā*), it mistook that, along with the downpour, the moon too had dropped down and cried in distress (through its rumblings):

निरीक्ष्य विद्युन्नयनैः पयोदो मुखं निशायामभिसारिकायाः ।
धारानिपातैः सह किन्नु वान्तश्चन्द्रोऽयमित्यार्ततरं ররাস ॥[2]

A third beautiful verse of Pāṇini, again on the Rains, is quoted by Namisādhu on Rudraṭa :

"As the dark clouds in the Rains rumble, past midnight, it looks as if the Night, like a cow not finding its calf the Moon, is bellowing."

गतेऽर्धरात्रे परिमन्दमन्दं गर्जन्ति यत्प्रावृषि कालमेघाः ।
अपश्यती वत्समिवेन्दुबिम्बं तच्छर्वरी गौरिव हुंकरोति ॥

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1 and 2. *Cf.* Kṣemendra in the *Rāmāyaṇamañjarī* :
प्रशात (प्रवात ?)पतिता वर्षबिन्दुभिस्सह तारकाः ।
विद्युद्दीपैर्जलधराः समन्वेष्टुमिवोद्यताः ॥

Among the well-known poets, we may take Bhāsa first, over whose name some beautiful descriptions of the *Ṛtus* are given in the Anthologies. The following on *Śarad* is ascribed to Bhāsa in *Skm.* (p. 351, *Srk.* 276 ; *Sbhv.* 1821, *Śp.* 3907 ; *Smv.* 6):

"The Sun burns sharply, even as a low person become newly rich ; the *Ruru* deer discards its horn, like an ungrateful one his friend; water becomes clear like the heart of the sage ; and mire dries up like a poor man with desires."

तीक्ष्णं रविस्तपति नीच इवाचिराढ्यः
शृङ्गं रुरुस्त्यजति मित्रमिवाकृतज्ञः ।
तोयं प्रसीदति मुनेरिव धर्मचिन्ता
कामी दरिद्र इव शोषमुपैति पङ्कः ॥

Another equally beautiful verse ascribed to Bhāsa in *Skm.* p. 361 (also *Srk.* 317) is this on *Śiśira* :

"The moon bears similarity to the face of the separated lady; the sun-shine is soft (ineffective) like the command of one whose affluence is no more; the cowdung-fire is enjoyable like the anger of the newly wed girl; the snowy wind is harsh like the embrace of an un-amiable man."

विरहिवनितावक्त्रौपम्यं बिभर्ति निशापति-
र्गलितविभवस्याज्ञेवाद्य द्युतिर्मसृणा रवेः ।
अभिनववधूरोषस्वादुः करीषतनूनपा-
दसरलजनाश्लेषक्रूरस्तुषारसमीरणः ॥

The Anthologies give us *Ṛtu*-verses of other famous poets too, which are not from their well-known works we have already noticed. Thus the *Smv.* quotes three long verses of Bāṇa on the severity of Summer, particularly in respect of the unfortunate wayfarers in this season (*GOS.* p. 217). The first of these is found also in *Srk.* (p. 37) where we have two more in the same strain, giving a graphic picture of the severity of the season all around (p. 39). Two of *Grīṣma*-verses in the above three are given in the *Sbhv.* also (1715, 1870), and in addition, the *Sbhv.* has two more verses of Bāṇa on the wayfarer in Summer (1709, 1710), the latter specifically on the enjoyability of hiking in Summer in Kashmir. There are two verses of Bāṇa on the Rains in the *Smv.* (pp. 220, 225). *Smv.* p. 235, verse 25 on a wayfarer in *Hemanta* warming himself before the fire and appearing as if to drink it is found also in *Śp.* (3946). A fine pen-picture is that of the wayfarer in *Śiśira*, huddled in a corner of the small temple of the village Goddess, with his rag of a covering cloth full of holes and unable to protect him from the chill, and moving from one corner to another of the temple.

पुण्याग्नौ पूर्गवाच्छः प्रथममगणितप्लोषदोषः प्रदोषे
पान्थस्सुप्त्वा यथेष्टं तदनु तनुतृणे धामनि ग्रामदेव्याः ।
उत्कम्पी कर्पटार्धे जरति परिजडे छिद्रिणि छिन्ननिद्रो
वाते वाति प्रकामं हिमकणिनि रणन् कोणतः कोणमेति ॥

(*Smv*. p. 238, verse 12 ; also *Skm*. 1344).

With this may be compared a verse ascribed to Mayūra which portrays the same theme (*Śp*. 3947); the *Skm*. ascribes that also to Bāṇa.

Śp. has a further *Grīṣma*-verse of Bāṇa (3851), describing hot Summer-winds ; on *Grīṣma*-wayfarers, *Śp*. has one verse (3857) of Bāṇa, found in other anthologies too; it gives a vivid picture of the wayside well, its screaching rotating wheel and the flow of the column of water. Another Summer miniature of Bāṇa in *Śp*. (3859), found anonymous in *Smv*., is again on the wayfarer who, keenly sensible of the beauty of the lass at the wayside watershed, displayed all the physical symptoms of having quenched his thrist, but at her sight and not by drinking any water at her hands.

दूरादेव कृतोऽञ्जलिर्न तु पुनः पानीयपानोचितो
रूपालोकनकौतुकात्प्रचलितो मूधा न शान्त्या तृषः ।
रोमाञ्चोऽपि निरन्तरं प्रकटितः प्रीत्या न शैत्यादपा-
मक्षुण्णो विधिरध्वगेन विहितो वीक्ष्य प्रपापालिकाम् ॥

On *Śarad* Bāṇa has some simple *Anuṣṭubhs*, one with double meaning, in *Sbhv*. (1791) and two others with *Utprekṣā* (1809 or 1810); similarly a couple of simple verses, an *Anuṣṭubh* and an *Āryā* on *Hemanta* (1836, 1837) , on *Śiśira*, a *Vasantalilaka* on how the chill could be overcome (1843; also *Skm*. 1361).

The *Skm*. has a *Grīṣma*-verse (1275) not given in the other Anthologies, in which Bāṇa describes the moving mass of smoke from the forest-fires as executing on the Sky diverse designs such as those cut on leaves (*patracchedya*). A comparison of the ever mobile clouds and their formations with *patracchedya* was given, as we have seen, by Śūdraka.

It would be idle to speculate about the sources of these verses of Bāṇa on *Ṛtu*; they may be from his *Padyakādambarī*, which, according to Kṣemendra, Bāṇa wrote or they may be from some minor poem of his on the *Ṛtus* ; they are not occasional verses as the selections cover all the Seasons.

Another well-known poet whom we have already noticed and whose stray verses on the *Ṛtus* are met with in the Anthologies is the dramatist Bhavabhūti ; *Srk*. 189 is a verse of his on the Spring, on the *Navamālikā*, *Kiṁśuka*, bees and women. Verse 200 of the same

Anthology depicts Summer, how the dust spreads out like a canopy and how the honey within the flower is too hot for the bee (also in *Skm.* 1256). The happy tiller-couple enjoying a close warm bed of straws in their small hut of hay in the Winter is portrayed in another verse on *Hemanta* in the *Skm.* (1336). In *Smv.* (p. 233) this verse (15) is ascribed to Kusumāyudha and in *Srk.* (299), it is anonymous.

Of the renowned poets, Viśākhadatta whose fine verses on *Śarad* in his *Mudrārakṣasa* have already been noticed, appears in *Sbhv.* as author of an *Anuṣṭubh* on the Rains (1728). He conceives of the mountains on which the clouds shining with the rainbow are resting and the torrents are falling down their slopes, as a rutting elephant covered with multicoloured woolen trappings.

Some precious descriptions by several other poets, whose works, beyond these stray verses in the Anthologies, are not known must be noticed now.

Smv. page 215, Avantivarman, evidently the Kashmirian King of that name, on Summer: When the Sun is now at the meridian, out of fear of the unbearable heat, shade itself, appearing to desire the shade, has gone to the foot of the trees.

दुस्सहसन्तापभयात्संप्रति मध्ये स्थिते दिवसनाथे ।
छायामिव वाञ्छन्ती छायापि गता तरुतलानि ॥

Avantivarman has another striking *Anuṣṭubh* (*Sbhv.* 1802) on the rainbow : With no substance, devoid of qualities (bowstring), crooked (curved), with varied appearance (with multicoloured form), the Indra's bow, like a rogue, has after all fallen !

असारो निर्गुणो वक्रश्चित्ररूपतयान्वितः ।
अवाप न चिराद्भ्रंशां शक्रचापः खलो यथा ॥

One Sarvadāsa has this *Anuṣṭhubh* on *Varṣa-ṛtu.* (*Smv.* p. 219, verse 4) : Afraid as if from the cold of the wind of the rainy season, the sky put on the close blanket of the mass of clouds.

शीतलादिव संत्रस्तं प्रावृषेण्यान्नभस्वतः ।
नभो बभार नीरन्ध्रं जीमूतकुलकम्बलम् ॥

A fine hit is this using astronomical data with *Sleṣa,* by a poet named Bhāskara in an *Upajāti* on *Śarad* : As the Sun had been with Virgo (*Kanyā,* also a maiden), he wanted to wash off that sin and with increasing heat (repentence) mounted the Libra (the scales) for purification, *i.e.* for the great expiatory rite of giving away (*dāna*) of one's weight in gold (*Smv.* p. 226, verse 6).

कदा नु कन्यागमनप्रवादं प्रक्षालयेयं जगति प्ररूढम् ।
इतीव भास्वान् परिवृद्धतापस्तुलां विशुद्ध्यर्थमिवारुरोह ॥

The two zodiacal signs mentioned relate to the two seasons of Rains and Autumn.

Lakṣmīdhara's portrait of *Hemanta* (*Smv.* p. 234, *Sp.* 3921 verse 17; *Srk.* 313) comprises the shivering monkeys, the benumbed and languishing cattle, the dog which has somehow got into the kitchen and does not leave it, and man withdrawing his limbs and wishing to hide them within his own body. In *Skm.* one Śatānanda figures as the author of this verse.

This excellent cameo of a *Hemanta*-morning has been made well-known through its citation by Ānandavardhana ; it is ascribed to Bharścu, the *guru* of the *Maukharīs*, mentioned by Bāṇa. The Winter-travellers' group is to resume its journey on the morning, after the night's rest at a place and one of them still asleep, although called out by his friends, although has replied that he would come presently, although awake from sleep, and although desirous of starting, does not release his limbs which he had bundled together closely.

आहूतोऽपि सहायैरेमीत्युक्त्वा विमुक्तनिद्रोऽपि ।
आगन्तुकोऽपि पथिकः शैथिल्यं नैव विजहाति[1] ॥ (*Smv.* p. 235, v. 23).

A set of new images imparts freshness to this picture of *Śarad* by Śatānanda (*Srk.* 285), the owners of fields raising platforms on the borders to watch and drive off the boars which would uproot the plantations, doves building nests on trees for their young ones, and jackals digging up the mud from the interior of ant-hills. (Also *Skm.* 1312).

Yogeśvara has some beautiful verses in the *Srk.* and the *Skm.* *Skm.* verse 1327 is one such on a *Hemanta*-dawn, with the village-folk assuming airs when the passers-by ask them for some straw for warming themselves with fire, the cowherds warming themselves in the vapour of the pregnant cows which had been masticating in the night, the bull lying on the village-border with snow settled on its eye-lashes and the rising Sun's first rays descended on their backs.

गर्वायन्ते पलालं प्रति पथिकशतैः पामरैः स्तूयमानाः
गोपान् गोगर्भिणीनां सुखयति बहलो रात्रिरोमन्थबाष्पः ।
प्रातः पृष्ठावगाढप्रथमरविरुचिः ग्रामसीमोपशल्ये
शेते सिद्धार्थपुष्पच्छदनिचितहिमक्लिन्नपक्ष्मा महोक्षः ॥ (Also *Srk.* 297).

Yogeśvara's name comes up again over some picturesque presentations of the countryside in *Śiśira* (*Srk.* 315 ; (also *Skm.* 1350), 318). In the former verse, he includes the produce like sesamum, mustard and jute, mostly missed in the usual descriptions ; a further touch of realism is added by Yogeśvara when he refers to the wayfarers falling into futile controversies, as they gather around the fire for warming.

1. Better reading found in other citations :
गन्तुमना अपि पाथिकः संकोचं नैव शिथिलयति ॥

पान्थैः शुष्कविषादबद्धकलहैः पुण्याग्निरासेव्यते

The next verse in *Srk.* by Vācaspati deals with similar produce and the sugarcane being pressed by a hand-press (also *Skm.* 1357). In another verse, Yogeśvara speaks of the fire for warming raised with the dried heaps of sesamum sheaths and the strong smell from them that spreads about (318). A further variety of grains figure in Śubhāṅga's description of *Śiśira* (321; also *Skm.* 1356). Yogeśvara obviously specialised in the Winter and in the countryside scenes in the cold months. One more verse of his on *Śiśira* (*Skm.* 1352) dwells on the cattle in the courtyard, the heaps of creepers and pods with snow settled on them, old men with reddening beard facing the spreading cowdung-smoke and sheltered at the walls free from chill wind and looking forward to the sunshine.

The reaping of the first fruits of the fields, the houses fragrant with the smell of the fresh produce being cooked for the *Āgrayaṇa* and *Navānna* offerings and the housewives, with jingling bangles, pounding the grains with pestles are depicted in a *Śiśira*-verse which is anonymous in *Srk.* (314) but is given as Yogeśvara's in *Skm.* (1337).

A writer named Vaiśya (*Srk.* 301) takes up the aged woman in Winter, who does not leave the interior of the house in the morning or in the evening, all the time having all around her different materials, rags of cloth and ovens for warming different parts of her body.

कृत्वा पृष्ठतटे पटच्चरमथ ज्योतिः प्रतङ्काङ्कयोर्
ऊर्वोरन्तरयोर्निषेदुषि करौ कृत्वा कुकूलानले ।
पार्श्वौ कम्पजडौ विधाय कपणिद्वन्द्वेन रोमाञ्चिता
प्रातर्नो न च सायमद्य जरती गेहोदरं मुञ्चति ॥

The *Vasanta*-section in *Skm.* opens with five verses on the first stage of *Ṛtu* called *Ārambha* and of this phase, the verses in this Anthology by Prājña Bhūtanātha, Bhaṭṭaśālīya Pītāmbara and Gopīka furnish excellent examples. Bhavānanda brings out powerfully the terrible heat of Summer in *Skm.* 1260 : In this terrible heat with the Sun at the height of his severity, the stone is like dynamite, the city-road like red-hot metal, the windless place like fire, the sand like live coal, the river-sand like sparks of fire, and the earth dried up all around.

पाषाणः कुलिशायते पुरपथं संतप्तलोहायते
निर्वातं दहनायते च निबिडाङ्गारायते शर्करा ।
एतस्मिंस्तरुणप्रचण्डमहसः प्रौढातपे सर्वतः
क्षोणी शुष्यति वालुका च सरितां वह्निस्फुलिङ्गायते ॥

Equally attractive and effective are the pictures of the hamlets and the villages in the Winter-mornings drawn by the poets Viriñci and Piyāka (*Skm.* 1354-5).

Mahāmanuṣya is another poet in the Anthologies, some at least of whose verses would justify the greatness suggested by his name. Some of his verses imply that he wrote a *Mahākāvya*. Here is an *Anuṣṭubh* of his on the Rains (*Sbhv* 1727) : All water now is turbid and at the same time sweet, like the artificial speech of an unstraightforward person.

कलुषं मधुरं चाम्भः सर्वं सर्वत्र सांप्रतम् ।
अनार्जवजनस्येव कृतकव्याहृतं बचः ॥

It is again from the Anthologies that we know of the poetesses of the classical age. Some *Ṛtu*-verses also figure among those cited over the names of these poetesses. Of these, the following given as Vijjikā's in *Śp.* 3900 is good. She curses the Rainy season and asks why—to kill one poor helpless woman, suffering from separation from her lover,—it should make so much fuss, fill the sky with clouds, earth with fresh waters, the quarters with lightnings, the atmosphere with showers, the forests with *Kuṭaja* flowers and rivers with floods. In *Sbhv.* (1777) this verse is ascribed to one Ciāka.

King Bhoja figures in the Anthologies as author of some *Ṛtu*-verses. The Spring, even as it appears, affects one, although its special agents which torment lovers, the mango, the *Aśoka* and the *Kokila* have not yet emerged into form. This is a striking illustration of the beginning stage called *Ṛtu-ārambha* which Bhoja refers to in his *Śṛ. Pra.*

माकन्देषु न यद्यपि प्रतिदिनं गर्भाङ्कुरग्रन्थयो
भिद्यन्ते न च यद्यपि प्रतनुते पुष्पाण्यशोकद्रुमः ।
धत्ते नान्यभृतस्य यद्यपि कलः कण्ठे पदं पञ्चमो
भ्रातः पश्य तथाऽप्ययं हतमधुश्चेतः करोत्युत्सुकम् ॥

There are two verses on the Summer : Earth seems to be overlaid by live coals and the sky with the flaming rays of the Sun; the Wind seems to scatter around the fire of husk; the water of rivers seems to scald even the nails of the hand; the quarters seem to be ablaze ; in this Summer, the whole Earth seems to have been set on fire.

अङ्गारैः खचितेव भूर्वियदपि ज्वालाकरालं[लैः]करैः
तिग्मांशोः किरतीव तीव्रमभितो वायुः कुकूलानलम् ।
अप्यम्भांसि नखंपचानि सरितामाशा ज्वलन्तीव च
ग्रीष्मेऽस्मिन्नववह्निदीपितमिवाशेषं जगद्वर्तते ॥

On the other side, look at the following picture of how various things which reduce the heat and promote coolness are enjoyed : Pure white garment, fine wine, shade, white *Karpūra*-dust, women with wet sandal-paste on their breasts, shower-baths, garland of *Pāṭala*

and other flowers in bloom, moonlight, O Lord of Creation, the creation of all these will be in vain if there is no Summer.

अत्यच्छं सितमंशुकं शुचि मधु प्रच्छायमच्छं रजः
कर्पूरं विधृतार्द्रचन्दनकुचद्वन्द्वाः कुरङ्गीदृशः ।
धारावेश्म सपाटलं विचकिलस्रग्दाम चन्द्रत्विषो
धातस्सृष्टिरियं वृथैव तव न ग्रीष्मोऽभविष्यद्यदि ॥

In a single verse on the Rains, Bhoja pictures the season as the God of death, out to swallow the universe, and completes the picture by describing the dark cloud as Yama's vehicle, the buffalo, the lightning as his tongue, the thunder-clap as the sound of his grinding the teeth, and the arched rain-bow as his knitted brow.

स्फुरद्भीमाभोगस्तरुणमहिषस्कन्धमलिनो
ललद्विद्युज्जिह्वः कृतकटकटध्वाननिनदः ।
दिशन्नुद्यच्चापभ्रुकुटिघटनाभिः प्रतिभयं
घनर्तुः प्रारम्भे ग्रसितुमिव विश्वं व्यवसितः ॥

There is an excellent picture of the mountain-villages in the early morning of the snowy season. The wayfarers quake and take halting steps owing to the difficulty of stretching the limbs affilicted with the cold ; and they slowly make for the mountain-villages whose proximity is indicated (only) by the noises of the bells of the abundant cattle and whose hamlets are vaguely visible through the heavy cloud of smoke mingled with the fog (*i.e.* what is called in England smog).

शीतार्तिप्रसरश्लथाकुलपदन्यासैस्समुत्कम्पिभिः
पान्थैर्निर्यदतुच्छगोधननदद्घण्टारवैस्सूचिताः ।
प्राप्यन्ते हिमपिण्डितातिनिभृतप्रोद्गाढधूम्याघन-
स्तोकालक्ष्यकुटीरकाः कथमपि प्रातर्गिरिग्रामकाः ॥

We shall now see some of the anonymous *Ṛtu*-verses in the Anthologies :

Sbhv. 1643 : Turned yellow by the pollen dust on the top of the mango (and assimilated to its background), the *Kokila* is revealed by its warblings, even as the well-bred one by his actions.

कोकिलश्चूतशिखरे मञ्जरीरेणुपिञ्जरः ।
गदितैर्व्यक्ततामेति कुलीनश्चेष्टितैरिव ॥

Sbhv. 1649: The floods of rivers, the flowers of trees, the digits of the moon, these dwindle but come up again, but not so the youth for beings.

पूरा नदीनां पुष्पाणि वृक्षाणां शशिनः कलाः ।
क्षीणानि पुनरायान्ति यौवनानि न देहिनाम् ॥

Smv. p. 207 : Overwhelmed by the separation from the *Mālatī* flowers and desiring to end their lives, look, the bees seem to throw themselves into the fire lit by the *Kiṁśukas*.

मालतीविरहाक्रान्ताः पश्य भृङ्गा मुमूर्षवः ।
आत्मानं प्रक्षिपन्तीव किंशुकप्रभवानले ॥

Smv. p. 213 : In Summer, the tank-bed which is split open seems to have become broken-hearted at the intense infamy of having to see crowds of water-seekers coming to it and going away disappointed.

प्रतिगतमर्थिजनानां विच्छिन्नाशं समूहमवलोक्य ।
स्फुटितमपयशस्तापादिव हृदयतलं तडागस्य ॥

For simplicity and telling similes, the following again on Summer is noteworthy.

The earth is scorched like the mental condition of the separated; the thirst of the wayfarers increases like the avarice of the misers ; the Sun torments with his rays even as a wicked fellow with his foul words ; one's own shadow leaves not one's feet, even like the dutiful wife.

तप्ता मही विरहिणामिव चित्तवृत्ति-
स्तृष्णाऽध्वगेषु कृपणेष्विव वृद्धिमेति ।
सूर्यः करैर्दहति दुर्वचनैः खलो नु
छाया सतीव न विमुञ्चति पादमूलम् ॥

Smv. p. 222 : The plight of the housewife who has to cook in the heavy rains is graphically painted here :

As the heavens are pouring down, the housewives who have to cook and want fire, walk from house to house, on the wooden planks thrown over the mire, beating off with their palms the edges of the thatches with their ceaselessly falling water, and covering their heads with the winnowing baskets as umbrellas.

देवे वर्षत्यशनपचनव्यापृता वह्निहेतो-
र्गेहाद्गेहं फलकनिचितैस्सेतुभिः पङ्कभीताः ।
नीध्रप्रान्तानविरलजलान् पाणिभिस्ताडयित्वा
शूर्पच्छत्रस्थगितशिरसो योषितस्सञ्चरन्ति ॥

Smv. p. 238 : Here is another portrait of the wayfarer in a cold night huddling himself in a corner of the shrine of the village-Goddess made of mattresses, his front teeth chattering in the cold

wind with its sprays of snow, covering himself with his rag of a rug, which is stinking with its heavy threads and going to pieces with noise as he draws it over his neck, feet and knees.

संविष्टो ग्रामदेव्याः कटघटितकुटीकुड्यकोणैकदेशे
शीते संवाति वायौ हिमकणिनि नदद्दन्तपङ्क्तिद्वयाग्रः ।
पान्थः कन्थां निशीथे परिकुथितजरत्तन्तुसन्तानगुर्वी
ग्रीवापादाग्रजानुग्रहणचटचटत्कर्पटं प्रावृणोति ॥

This verse is by Mayūra according to *Śp.* As Bāṇa has a verse on the same theme, it is likely that this one is by Mayūra.

Skm. 1353: The produce of the land and the plenty of the agricultural villages in *Śiśira* are brought out well in another anonymous verse: With the tillers' houses full of the harvested crop, with the long borders thick with the fine lily-like dark growth of barley, with the shades of trees crowded with the cattle back from their pasture, with (heap of) fresh straw, resounding with the continuous sound of the sugarcane-presser, these villages, smelling with molasses, seem themselves to be in delight.

शालिच्छेदसमृद्धहालिकगृहाः संसृष्टनीलोत्पल-
स्निग्धश्यामयवप्ररोहनिबिडव्यादीर्घसीमोदराः ।
मोदन्ते परिवृत्तधेन्वनडुहच्छायाः पलाशैर्नवैः
संसक्तध्वनदिक्षुयन्त्रमुखरा ग्रामा गुडामोदिनः ॥

The following picture in an anonymous Summer-verse in *Srk.* (202) on the buffalo gone to sleep in the waters of the pond is magnificent; the noting of the details is remarkable—the tiny flies stuck at the end of its almost closed eyes, and the moss stuck to the horns which it now and then tosses to shake off the flies.

Srk. 235 offers a striking description of the Rains : The clouds are pouring forth so much during the night that the sky appears to be within hands' reach, the quarters to be dwarfed, the clouds themselves shattered to pieces, as it were, by the roarings of the thunder, and with their eyes opened with the flash of lightnings seeking the whole world to find out what part of the earth has not yet been inundated.

The downpour was so ceaseless that the women-folk, not knowing whether the showers are shooting upwards to the skies or down from the skies to the earth, whether they are moving or stationary, touch them with the tips of their hands (to find out the truth). (*Srk.* 241).

भुवः किमेता दिवमुत्पतन्ति दिवोऽथवा भूतलमाविशन्ति ।
चलाः स्थिरा वेति वितर्कयन्त्यो धाराः कराग्रैरबलाः स्पृशन्ति ॥

Srk. 294 on *Hemanta* touches the areca palm rarely taken up in the descriptions of this season.

A further graphic picture of the same season is seen in *Srk.* 300, in which the anonymous poet presents a rural sight, a couple of rabbits running away from the proximity of the field, and seeing it, the country-folk, young and old, calling others exultantly, raising a big hubub, all taking in their hands sticks, ropes and sickles, and running hither, leaving off their harvesting work. (Also *Skm.* 1340).

क्षेत्रोपान्तपलायमानशशकद्वन्द्वं परीक्ष्यापरान्
आहूयातिरसेन कर्षकजनानाबद्धकोलाहलाः ।
हस्तारोपितदात्ररज्जुलगुडैर्वृद्धैरवृद्धैः सह
त्यक्त्वा शालिचिकर्तिषामित इतो धावन्त्यमी पामराः ॥

There is a touching *Āryā* on Summer, in *Sbhv.* (1701), spoken by one suffering in loneliness: "The forest is desolate like me; like us, the waters have become reduced ; and like our sighs, the days are long and hot."

अहमिव शून्यमरण्यं वयमिव तनुतां गतानि सलिलानि ।
अस्माकमिवोच्छ्वासा दिवसा दीर्घाश्च तप्ताश्च ॥

On the beauty of *Śarad*, the following anonymous verse in *Sbhv.* (1801) has been made well-known in *Alaṁkāra* literature as an illustration for *Upameyopamā*. The (clear blue) water is like the sky and the sky like the water ; the swan is like the moon and the moon like the swan ; the stars are like the lilies and the lilies like the stars.

खमिव जलं जलमिव खं हंसश्चन्द्र इव हंस इव चन्द्रः ।
कुमुदाकारास्तारास्ताराकाराणि कुमुदानि ॥

In the *Hemanta* description in Vālmīki we noted the verse describing the birds sitting on the banks and afraid to enter the chill water. Here is a similar verse of an unknown poet (*Sbhv.* 1850) on a wayfarer in *Śiśira* : With both his arms drawn together at the chest, with water in eyes and run in the nostrils, hairs on end, the wayfarer, depressed at the thought of getting into the river, stands still on the bank, as if a figure drawn in a picture.

संकोचितकरयुगलः प्रगलितदृङ्नासिकोद्धृषितकायः ।
नद्यवतरणविषण्णो लिखित इवावस्थितः पथिकः ॥

The *Alaṁkāra* works, which cite as illustrations choice verses, are also like the Anthologies and we might note some *Ṛtu*-verses cited in them. Some of the *Ālaṁkārikas* give their own verses as illustrations, *e.g.* Bhāmaha, Daṇḍin and Rudraṭa. In his *Kāvyālaṁkāra*, Bhāmaha gives the following noteworthy examples composed by himself[1]. II.51 : The lake which is limpid in *Śarad* is like a bit of the sky

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1. See *K. A.* II. 96 :
स्वयंकृतैरेव निदर्शनैरियम् etc.

thrown down by the sky itself. II. 78 on the Rainy season, an illustration for the figure *Vibhāvanā* says that the peacocks were intoxicated without having drunk, the quarters disturbed without suffering from any longing, the *Nīpa* tree fragrant without the paste of sandal etc., and water turbid without falling low (without moral degradation). There is play on the words in the last bit, *Bhraṣṭa* and *Kaluṣa*.

II.81, *Atiśayokti* : The *Saptacchadas* having merged in the moonlight of the same colour as their flowers, were inferred through the sound of the bees.

II. 92, *Utprekṣā* : In the form of the *Kiṁśuka* blossoms, the forest fire appears to have mounted tree-tops to see what part of the forest has been burnt and what not burnt.

किंशुकव्यपदेशेन तरुमारुह्य सर्वतः ।
दग्धादग्धमरण्यान्याः पश्यतीव विभावसुः ॥

This is adopted by the Jain poet Haricandra in his *Dharmaśarmābhyudaya*, (*K.M.* 8) XI. 13 :

समधिरुह्य शिरः कुसुमच्छलाद्यमशोकतरोर्मदनानलः ।
पथि दिधक्षुरिवैक्षत सर्वतः समवधूतवधूतरसोऽध्वगान् ॥

In II. 46, Bhāmaha has an *Upajāti* illustration, evidently from the poem *Rājamitra* ; obviously from a dscription of *Sarad*, this verse speaks of the fate that had overtaken the peacocks by the change in the season. With their eyes blinded by the Sun's rays, and dejected, the peacocks lost all their elation by the wind blowing from the lotuses; their *Kekā*-notes perished in their own throats, even as virtuous women, deprived of their husbands, perish in their own homes.

सूर्यांशुसम्मीलितलोचनेषु
दीनेषु पद्मानिलनिर्मदेषु ।
साध्व्यः स्वगेहेष्विव भर्तृहीनाः
केका विनेशुः शिखिनां मुखेषु ॥

In Daṇḍin, we have a far superior poet and some of his illustrative verses in his *Kāvyādarśa* are of higher quality. *K.Ā*. I. 70, the illustration for the quality of *Sukumāratā*, a verse on *Varṣa-ṛtu* is Vālmīkian in its simplicity and grace :

मण्डलीकृत्य बर्हाणि कण्ठैर्मधुरगीतिभिः ।
कलापिनः प्रनृत्यन्ति काले जीमूतमालिनि ॥

In Chapter II defining and illustrating *Alaṁkāras* numerous verses descriptive of the *Ṛtus*, especially Spring, Rains and Autumn, occur, all of them marked by the same simplicity and grace. The following is a list of them : II. 105, 111, 113, 117, 118, 133 (all these

on the Rains) ; 163 (*Śarad*), 178 (*Vasanta*), 200 (*Śarad*), (illustration of *Vibhāvanā*, very close to Bhāmaha's illustration of the same figure, and describing the Rainy Season), 236, 238, 251 (all the three, Spring), 299 (Rains), 334 (*Śarad*), 335 (Rains), 353, 354 (both Spring) and a few in chapter IV couched in *Śabdālamkāras*, *e.g.* IV. 22, 24, 56 (all the three, Rains).

Rudraṭa has likewise furnished his own illustrative verses in his *Kāvyālamkāra* ; and among these verses of his are some on the seasons, these too couched in the same direct and elegant style. These begin to appear from chapter VII in which figures of speech are defined and illustrated. *K.A.* VII. 60, 62 (both Rains) ; 63, 83 (both Spring) ; VIII, 28, 44, 45 (All the three, *Śarad*) and IX. 15 (Rains) .

Vāmana, in his *Kāvyālamkārasūtra-vṛtti*, uses for illustrations his own verses as well as of others[1]; but he has only a few *Ṛtu*-verses (IV. 1. 10, *Śarad* ; IV. 2. 10 and IV. 3. 5. both in Rains). Of these verses, one (IV. 2. 10) deserves to be cited. "Although, outside, the clouds have ceased to rain, inside the old house, there is no stopping yet of the drops of water, tawny like drops of honey, which snap the net of cobwebs and harass the housewife whose sleep is disturbed by the tossing of the limbs of the child on whose tuft they have fallen".

निर्वृष्टेऽपि बहिर्घने न विरमन्त्यन्तर्जरद्वेश्मनो
लूतातन्तुततिच्छिदो मधुप्रुषत्पिङ्गाः पयोबिन्दवः ।
चूडाबर्बरके निपत्य कणिकाभावेन जाताः शिशो-
रङ्गास्फालनभग्ननिद्रगृहिणीचित्तव्यथादायिनः ॥

Rājaśekhara's ideas in his *Kāvyāmīmāmsā* on the *Ṛtus* have been referred to already. From the many verses found in his treatment of the *Ṛtus*, some of which are met with in the Anthologies also and have a comparatively superior appeal, quotations have been made elsewhere. From the section here on the four stages of the *Ṛtus*, the following on a vestige of Summer continuing in the Rains, and illustrative of the last stage called *Anuvṛtti* may be cited, as it has been cited also by Bhoja and others.

The sky wears the shawl of cloud, dusky like the throat of the *Kalaviṅka* bird ; the pack of frogs, in exhilaration and tumult, appears to go through a recitation-exercise ; the burnt ground breathes a fragrance on the fall of showers like fried grain sprinkled over with water ; and although invisible the Sun could be inferred by the brightness on the face of the lotus-pond (*i.e.* by the lotuses which are still in bloom).

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1. See IV. 3. end :
एभिर्निदर्शनैः स्वीयैः परकीयैश्च पुष्कलैः ।

खं वस्ते कलविङ्ककण्ठमलिनं कादम्बिनीकम्बलं
चर्चां पारयतीव दर्दुरकुलं कोलाहलैरुन्मदम् ।
गन्धं मुञ्चति सिक्तलाजसदृशं वर्षेण दग्धा स्थली
दुर्लक्ष्योऽपि विभाव्यते कमलिनीहासेन भासां पतिः ॥

Kāvyamīmāṁsā 2nd edn., p. 109.

The *Sarasavatīkaṇṭhābharaṇa* of Bhoja has an excellent *Anuṣṭubh* which forcefully brings out the brightness of the Spring, after the snow had lifted: The beauty of the Spring shone forth with the moon looking as if washed in milk, the sky as if soaked in indigo and the Sun as if whetted with the chisel.

क्षीरक्षालितचन्द्रेव नीलीधौताम्बरेव च ।
टङ्कोल्लिखितसूर्येव वसन्तश्रीरदृश्यत ॥

Viśvanātha has a few illustrations of *Ṛtu*-verses in the *Alaṁkāra*-chapter of his *Sāhityadarpaṇa* which might be quoted :

On *Śarad: Raśanopamā*: "With its whiteness, the swan looks like the moon; by her gait, the beloved is like the swan; in its pleasant touch, water is like the beloved, and being clear, the sky is like the water".

चन्द्रायते शुक्लरुचापि हंसो हंसायते चारुगतेन कान्ता ।
कान्तायते स्पर्शसुखेन वारि वारीयते स्वच्छतया विहायः ॥

"On the advent of Autumn, the swan shines like the moon, the water like the surface of the sky and the bright blue lotuses like the stars".

हंसश्चन्द्र इवाभाति जलं व्योमतलं यथा ।
विमलाः कुमुदानीव तारकाः शरदागमे ॥

Ananvaya: "On the onset of the Autumn, the lotus became the lotus, the water, water and the moon, the moon freed from its dullness."

राजीवमिव राजीवं जलं जलमिवाजनि ।
चन्द्रश्चन्द्र इवातन्द्रः शरत्समुदयोद्यमे ॥

In his *Kuvalayānanda*, Appayya Dīkṣita quotes this on the Summer: "Shade itself, as if fatigued, retires to the foot of trees,[1] along with the travellers; the coolness of the water of the ponds goes, as if dazed, down to its bottom, along with the fishes; along with the people, the hot rays of the sun drink the water; as if themselves in thirst with the lovers, sleep itself, as if in langour, enters the interior chamber."

1. *Cf. Smv.* p. 215, Avantivarman's verse (see above p. 116):
छायामिव वाञ्छन्ती छायापि गता तरुतलानि ।

छाया संश्रयते तलं विटपिनां श्रान्तेव पान्थैस्समं
मूलं याति सरो जलस्य जडता ग्लानेव मीनैस्समम् ।
आचामत्यहिमांशुदीधितिरपः तप्तेव लोकैस्समं
निद्रा गर्भगृहं सह प्रविशति क्लान्तेव कान्ताजनैः ॥

VIII

We shall now take two poets of outstanding merit to illustrate both later Sanskrit literature and South Indian productions. The philosopher-polymath Vedānta Deśika (1270-1369A.D.) wrote also a *Mahākāvya* called the *Yādavābhyudaya* (Edn. Vani Vilas Press and Mysore Oriental Library) on which the great Appayya Dīkṣita wrote a commentary. In this poem on the life of Kṛṣṇa following the model of the *Raghuvaṁśa*, Vedānta Deśika introduces the cycle of seasons in a single canto, the Vth, representing them as attending upon the Lord in succession, starting with Summer (V.I). With Nīlakaṇṭha Dīkṣita whom we shall see presently, Deśika also observes in a philosophical strain that all sesaons with their individual specialities were equally enjoyable. (9). As the theme is the life of Kṛṣṇa, based on the *Viṣṇu* and the *Bhāgavata Purāṇas*, both of which are texts of devout study in South India, Deśika's mind is naturally under the influence of the two *Ṛtu*-descriptions in the two *Purāṇas* and we find him employing similes from the spiritual and religious fields; in fact, more than once, he presents the Lord Himself as the image in which he sees the manifestations of different aspects of the seasons. Diverse creepers sprouted up on the ground watered by the Rains, even as faith, compassion and other virtues in men on whom the Lord's glances had fallen(40). Black and white clouds crossed in the sky even as different forms of persisting doubts in a mind which has not yet attained discriminatory knowledge (50). When in Autumn, the mire disappeared and the straightforward pathways became manifest, it looked like the ordained virtuous Vedic duties coming into their own on the disappearance of the adherents of heretical schools (62). The three kinds of lotus which *Śarad* displayed-white, red, and blue,-remind the poet of the *Māyā* of the same triple complexion manifested by the Creator of the Universe (64). The bright Sun shone on the blue sky like the *Kaustubha* gem on the Lord's chest (76.) In fact, in the *Śarad* description the village-folk guarding the crops in the fields and singing their pastorals, the *Śāli gopīs*, were only replicas of the *Sāma Veda* singing of the Super-*Gopa* (Protector) of the Universe (57). Although *Śarad* had set in, it appeared as if the Rains still continued their display in *Bṛndāvana* through the '*Kṛṣṇa-megha*' and his peacock-crest of rainbow-hue (58). Of other purely poetic fancies, we may see the following which shows the poet's originality: the purple *Indragopas* shone on the

ground like drops of blood shed by the hearts of the separated lovers wounded by the sharp arrows of Manmatha (41).

The *Harivaṁśa,* we noted, had a fresh fancy on the peacock-feathers that had fallen on the ground appearing as so many new eyes endowed on earth. Deśika must have read this, *Harivaṁśa* also being a source on the life of Kṛṣṇa, and in verse 54, he takes the above fancy from *Harivaṁśa* and improves upon it by saying that it is to gaze upon and enjoy the Lord who was sporting about in *Śarad* in *Bṛndāvana* that Earth (one of the Spouses of the Lord) opened wide her numerous eyes in the form of the scattered peacock-feathers (54).

Poet Nīlakaṇṭha Dīkṣita of Madurai (17th Cent. A.D.), brother's grandson of the great Appayya Dīkṣita, is always noted for his wit and the humorous turns he gives even to familiar ideas. In his major work, the *Mahākāvya* on the sacred legends of the Madurai temple, the *Śivalīlārṇava,* he has an occasion to deal with Rains. In Canto XV, unbroken torrential downpour is introduced not as a result of the normal progress of seasons but as one of the miracles forming part of the theme chosen. We are however interested in the Rains as such and in the original flashes of the poet in this description and from this long sequence we may select the most striking verses of the poet. In verse 14, he says: "Alongside of the peacocks, which were vocal with their beautiful sounds, the pack of frogs too cried hoarse" and the poet adds by way of illustration: "Let poets go on composing poems; that does not mean that poetasters will keep silent."

कटु भेकगणेन चुक्रुशे कलकेकामुखरेषु केकिषु ।
कवयः कवयन्तु तावता कविपाशः किमुपैति मूकताम् ॥

"*Ka*mala, *Ka*lānidhi, *Ka*lahaṁsa, all these were no longer to be seen" and the poet adds: "Evidently Saturn sat at that time on top of the letter '*Ka*', sparing only the *Ka*lāpin, *viz.*, the peacock"(21). But the best verse of the poet here is 13 which pronounces, so to say, the philosophy of Time and Change: "Lotus does not shine, but there shines the *Ketaka*; Swans are not here, but there are the peacocks; the moon is not seen but love is, all the same, present. What is lacking because something else is absent?"

In his other *Mahākāvya,* the *Gaṅgāvataraṇa* (*K.M.* 76), Nīlakaṇṭha Dīkṣita describes the Summer and Winter seasons in connection with Bhagīratha's severe penance and puts forth his ideas and fancies with the same edge. In the second canto, Summer is dealt with and one of the verses here (44) says, to bring out the heat: The newly wedded ladies removed on their own initiative the dress from the upper part of their bodies, a thing which any amount of entreaties with prostrations or clever complimentary utterances on the part of the lovers or even the persuasion of the female companions could not bring about."

The snakes had abandoned other kinds of food and taken to the only food namely, air, but found even that in short supply in this season(49).

In Canto 4, Snow-fall is described (verse 10). Again in the same philosophical strain that we saw in his other poem, the poet observes here (14) : " What did the youth give up in Summer ? What additional thing did they gain in Winter ? By just keeping itself favourable, clever Winter got a good name ". In that Cold, Manmatha found all his arrows (flowers) destroyed and his bow too (flower or sugarcane) broken ; however, by employing merely the knit of the brow (of ladies), he conquered the worlds." Then in his own style, the poet observes : ' Snows must fall, and *Brahmans* should still bathe (at dawn)! What shall we do ? Well, the rule that had ordained it is not to be found ! "(23)

For a poetess of South India, we may take Queen Gaṅgādevī of Vijayanagar, author of the *Madhurāvijaya* on her husband Vīra Kamparāya's victorious campaigns in the Tamil country. Canto V of the poem describes Kampa exercising his authority from Maratakapura in Kāñcī region and here the seasons are introduced as contributing to his happy sojourn there. The first season to greet the King, who was on his hunting expedition, is Summer (V. 15-23). The Rains then come (24-37) : On the *Indragopa* worms, Gaṅgādevī has the fancy that they looked like the sparks of fire that had fallen from the lightnings when the clouds, like pieces of a grinding stone, came into strong mutual impact (28). The hailstones that fell were like the pearls which had been earlier sucked along with the waters, from the ocean (29)[1]. *Śarad* is then ushered (38-50); *Śarad* drew from inside the sheath of the cloud the mirror of the Sun (46), eager to have a look at her own face with its lotus-eyes.

विकचपद्मविलोचनमात्मनो मुखमवेक्षितुमात्तकुतूहला ।
नियतमभ्रनिचोलकगर्भतः शरदकर्षदहर्पतिदर्पणम् ॥

Verses 51-55 describe *Hemanta*, 56-61 *Śiśira* and 62-70 *Vasanta*.

IX

A brief survey of the minor poems solely devoted to the description of *Ṛtus* will be in place in this treatment.

In *K. M. Gucchaka* 14, pp. 124-131, we have a *Ṣaḍṛtu-varṇana kāvya* by Vrajarāja Dīkṣita (C.A.D. 1700), son of Kāmarāja Dīkṣita. This is a short work describing the six seasons, beginning with *Vasanta* and ending in *Śiśira* in 39 verses. It deals with the familiar ideas and images and does not rise to any perceptible higher level.

I have edited an anonymous *Ṣaḍṛtu-varṇana* in *Malayamāruta*, 1st *Spanda*[2], pp. 28-33, in 35 verses, found in a ms. in the Sarasvati Mahal,

1. This idea has been used by other poets also; see above.
2. Central Sanskrit Institute, Tirupati, 1966.

Tanjore, under the wrong title *Ṛtusaṃhāra* of Kālidāsa; this seems to be a compilation, verses of different poets being found here as I have shown in the footnotes in my edition. It gives also brief prose statements at the end of each section on the chief characteristics and appropriate sports and pastime of each season. Some fine pieces are to be seen here. In the first verse on Summer (6th), the poet plays on the words *Doṣa* (*ā*), *Jala* and *Jaḍa* and *Mitra*, meaning respectively Blemishes and Night, Water and Idiot, Sun and Friend and compares Summer to the bad *Kali* age.

सुखयति दोषारम्भो जलपरिरम्भो मुदं तनुते ।
कलिरिव निदाघकालो मित्रादपि यत्र सन्तापः ॥

A similar verse based on *Śleṣa* is given for the cold seasons also (32). In Summer, shade is scarce like the smiles in family women ; days are good in the end, like the friendship of the good souls (11). It is well-known that the shadow of man at noon-time is almost centred at his feet ; on this the poet works this *Utprekṣā*; thereby it seems to fall at his feet like his dutiful wife and to implore him that it will not be proper to venture out in that terrible heat (14). This on the Rainbow in the section on the Rains is a real hit : " Unsteady, of many colours (loves), devoid of string (good quality), ever difficult to attain, the Rainbow of the Rains is like the heart of women. "

अस्थिरमनेकरागं गुणरहितं नित्यदुष्प्रापम् ।
प्रावृषि सुरेन्द्रचापं विभाव्यते युवतिचित्तमिव ॥[1]

In the Second *Spanda* of the *Malayamāruta* (1970, pp. 21-48) I have edited the *Ṛtu-varṇana* of Durlabha, preserved in a ms. in the Anup Library, Bikaner[2]. This poem is in six sections of twenty *Upajātis* each starting with *Śarad*, and among the poems written after the model of the *Ṛtusaṃhāra* it stands foremost. It is the most successful effort in this line, and reminds the reader most of the simplicity, grace and richness of Kālidāsa's poem, abounding also in many echoes of the original. It does not concentrate, like descriptions of Seasons by later poets, on conceits on a few stock phenomena, but presents a very large variety, a considerable number of trees and creepers, of birds and animals, of men and women and a rich cultural milieu. There are references to show that it was composed in Kashmir to which region and to whose seasonal changes and people's adjustments to them, its pictures accord. A variety of attitudes, poses and activities of women, as also of men, their diverse dress, make-up, food, pastime etc. according to the seasons is depicted here. The varieties of perfumes and fragrant

1. Found in *Sūktimuktāvali*, p. 221, anon.

2. The same text, with the gloss, based obviously on the same ms., has also been included in Vol. XXXIII (1969) of the *Adyar Library Bulletin* by Dr. K. Kunjunni Raja.

pastes according to the *Ṛtus,* architectural data like underground chambers for stay in winter and the little heaters that men and women carried on their bodies in the cold, mechanical fountains and shower-baths in summer and several other details like these add a substantial interest to the poem. Nor is it devoid of reflective ideas of higher significance, with which poets could enrich and elevate their descriptions. One example may be cited (VI. 8). In the Rains frogs become strong and vociferous and although they are usually swallowed by snakes, their enemies, they now threaten the snakes! The latter retire to the mountain-sides to rid themselves of their outer skin but there, even the young ones of their dread enemies, the peacocks, scare them away; and the poet adds : "Those wicked by nature are always in danger and get their due wherever they go." Above all Durlabha's poem has a cadence and enjoyable quality in its verses. It is real *Ṛtu-kāvya* and not an exercise of poetic conceits on a limited set stock of objects.

The following *Ṛtu-kāvyas* are known from mss. as noted or described in different catalogues (see *New Catalogus Catalogorum* III pp.31-34) or known from citations :

Ṛtupañcāśikā by Kavi Maṇḍana quoted by Raghunātha Manohara (A.D. 1675-1700).

Ṛtuvarṇana, three poems of this name and of unknown authorship in Trivandrum, Gwalior and Banaras.

Three *Ṛtuvarṇanas* by Bhāskarācārya with a commentary by Vidyākara Miśra, by Viśvambhara and by Śaṅkara, all in Mithilā,

Ṛtuvarṇana by Rasarāja in the Indian Musuem collection in the Royal Asiatic Society, Calcutta.

Ṛtusamuccaya reported at Ratanpur in Bilaspur District.

Aufrecht notes a *Śiśirartuvarṇana* in *CC.* I.655 b; this may be part of some *Kāvya.*

Modern Sanskrit writers have also composed poems on this theme (See *New Catalogus Catalogorum* III p. 31).

X

We noted how even in the *Ṛv., Sarad* had a sort of lead and more than *Varṣā* which later became more persistent, *Śarad* was the most common synonym of *Saṁvatsara* (year) ; and it was explained that this was natural because of the balanced nature of *Śarad,* its all-round appeal and its association with the fruits of the labour on the soil. Apart from the fact that Sanskrit poetry saw the one-ness of all things and the synthesis of Nature and human nature, the poets more specifically saw often moral and ethical suggestions in the natural phenomena. They always gave expression to them in their descriptions of the seasons ; these ideas illumining the verses like lace-lining,

were sometimes given straight through similes or substantiating general observations at the end, *arthāntaranyāsas*, and sometimes the overtones, the resonance and reverberation of multi-meaning words were such that these imbedded higher ideas gave these verses a special richness and glow, saving them, incidentally, from becoming didactic, as in the *Viṣṇu* and *Bhāgavata Purāṇas*, where however that is the avowed design of those works. Of the seasons, the *Śarad* held this inspiration for the poets from the very beginning. The sight of the crops, bent with the ripe stalk of grain, always produced the image of humility which goes with ripeness. Kālidāsa says in *Raghu* XV. 78 in the scene in which Sītā enters the *Aśvamedha*-hall for proving her chastity, that the citizens on the sides, among whom there had been vile tongues, stood with heads bent in respect and in solemn silence, and the assemblage looked like a field of paddy crops that had reached their ripeness.

तस्थुस्तेऽवाङ्मुखाः सर्वे फलिता इव शालयः ॥

The '*Phalita-śāli*' or the '*Vinamra-śāli*' of Kālidāsa and the diune-image of maturity and modesty it carries with it are seen enthroned as it were, all through *Ṛtu*-poetry. Briefly in a line or in a phrase and sometimes elaborately in a verse, it gets its homage from early poets, medieval authors and later writers, poets, dramatists, philosophers. Bhāravi's *Śarad* which stands out distinctly with its sublimity in the whole panorama of *Ṛtu-kāvya* adds other complimentary phenomena which make the whole season a picture of subdued beauty. "The beauty of ripeness has come to the crops ; that of the absence of swell-behaviour has come to the rivers ; and that of the eradication of mire to earth."

उपैति सस्यं परिणामरम्यता नदीरनौद्धत्यमपङ्कता महीम् ।

It is Viśākhadatta, the dramatist, who gives a masterly delineation of the *Śarad* as the mentor of the world :

" Teaching the turbulent waters their proper place, making the crops bend (modest) at a time when they have obtained their fruits curing the peacocks of the poison of their pride, ah, the whole world seems to have been taught the quality of humility by the *Śarad* season."

अपामुद्वृत्तानां निजमुपदिशन्त्या स्थितिपदं
दधत्या शालीनामवनतिमुदारे सति फले ।
मयूराणामुग्रं विषमिव हरन्त्या मदमहो
कृतः कृत्स्नस्यायं विनय इव लोकस्य शरदा ॥

"Haughtiness and maturity do not go together"; as if to tell this to people, the paddy field was bent with the ripe corn", says Jinasana in his *Ādipurāṇa* :

'नौद्धत्यं फलयोगीति' । XXVI.112.

"Access of growth, position and stature, *Upacaya-sthiti* and *Samunnati* were, in the case of those capable of perfecting their own nature, like the paddy crops through the various means of culture, productive of *Sannati*, humility", says Vedānta Deśika in his description of *Śarad* in the *Yādavābhyudaya* V. 56 :

संस्कारभेदैः कलमादिकानां क्रमेण लब्धोपचयस्थितीनाम् ।
[1]समुन्नतिः सन्नतिहेतुरासीद् धर्मं निजं साधयितुं क्षमाणाम् ॥

The *Ṛtus* also show that there are different aspects to a thing and it is not possible nor necessary that everything about a thing is good or bad. Particularly in *Anyāpadeśa*-literature where the *Ṛtus* are also used, like other objects of Nature, for pointing out merit and demerit, there are verses which show, for example, the difficulties and inconveniences caused by the Rains : The following of Śeṣa Kṛṣṇa in his play *Kamsavadha* depicts the Rainy season and draws the moral of a person swollen with sudden opulence and behaving with unexpected perversity towards erstwhile associates and playing havoc all around :

भग्नास्तीरमहीरुहः सहचराः प्रोत्सारिताः पक्षिणः
कालुष्यं हृदये कृतं सहभुवस्त्यक्ताः प्रसादादयः ।
स्रोतोभिर्जलदप्रमुक्तसलिलैरासाद्य वृद्धिं क्षणात्
किं किं नापकृतं-बलाद्विकुरुते लक्ष्मीमदः क्षुद्रकान् ॥ (V. 9)

But, as Lolimbarāja points out, all these are offset by the one great merit that it is the Rains that give rise to the crops and make thereby the worlds rejoice :

सद्मन्येव निरन्तरं निवसतिः मित्राद्यनालोकनं
पन्थाः पङ्कसमाकुलाः कलुषता वारां सदा दुर्दिनम् ।
एवं यद्यपि दूषणानि तदपि स्वर्भूजनोल्लासकृ-
त्सस्योत्पत्तिनिमित्तैकगुणतः प्रावृट् प्रपेदे यशः ॥

I may also place before you an *Anyāpadeśa* of mine on this idea :

सर्वाशाः कबलीभवन्तु तमसो चौर्यातु निःसूर्यतां
मूर्च्छेत्स्फूर्जथु तर्जयन्तु च घनाः, एतेषु चिन्ता कुतः ।

1. The idea here and the word सन्नति must have been suggested to Deśika by the following compliment payed by Jāmbavān to young Angada in Vālmiki, *Sundara* 64.18-19 :

ऐश्वर्यमदमत्तो हि सर्वोऽहमिति मन्यते । * * *

सन्नतिर्हि तवाख्याति भविष्यच्छुभभाग्यताम् ॥

तापः शाम्यति वल्गति प्रतिनवः पूरो ललन्तेऽभितः
प्रस्निग्धाः कलमाङ्कुरा इति सखे दृष्टिः कुतो नेदृशी ॥

with a positive invitation to see the good sides of a thing.

Everything has its place, appeal and use in its Time ; it is Time that endows a thing with its beauty and strength, transferring them to one thing from another.

Says Māgha (VI. 44) :

समय एव करोति बलाबलं प्रणिगदन्त इतीव शरीरिणाम् ।
शरदि हंसरवाः परुषीकृतस्वरमयूरम् अयू रमणीयताम् ॥

Nature has its economy but it is also lavish and inexhaustible and in its scheme, it takes away nothing without providing the compensation of another thing of beauty in its place. I got by heart, in my young student-days—and it has sustained me all through—the verse of Nīlakaṇṭha Dīkṣita describing the Rains carrying this lesson :

कमलं न चकास्ति केतकं कलहंसा न हि सन्ति केकिनः ।
न शशी ननु चास्ति मन्मथः किमभावादिह किं विहीयते ॥

(*Śivalīlārṇava* XV. 13).

"The lotus shines not but there is the *Ketaka* , there are no swans but there are the peacocks ; no doubt the moon is not visible, but Love is all the same active ; what is lacking here, because something else is absent ?" Without expressly drawing the conclusion, Vālmīki presents this 'balance' that exists in the season, taking the more telling example of the *Hemanta* : 'If the atmosphere is harsh with snow, the fields shine with crops ; the waters repel but fire welcomes.'

नीहारपरुषो लोकः पृथिवी सस्यशालिनी ।
जलान्यनुपभोग्यानि सुभगो हव्यवाहनः ॥

As most of the *Mahākāvyas* took up themes from the Epics and *Purāṇas* and different forms of Divinity, Śiva, Kṛṣṇa etc. were the heroes, the poets developed the idea of all seasons waiting upon the Divine Hero to serve Him together or one after the other with each one's specialities. Of poets of such works, Vedānta Deśika gave a philosophical turn to this idea that all seasons are aspects of Time, being expressions of the all-comprehensive Supreme Being, and therefore became equally enjoyable to the denizens of *Vṛndāvana* who realised this one-ness, and had realised their identity with the Lord ; as to Him, so to them everything is *priya,-Sarvam priyam bhavati*. Says Vedānta Deśika (*Yādavābhyudaya* V. 9) :

अकालकाल्येन परेण पुंसा साम्यं गतानामिव बल्लवीनाम् ।
सुखाय सर्वे समया बभूवुः स्वैःस्वैरविच्छिन्नगुणैर्विशेषैः ॥

Although not in so many express theological terms, it is this mystic idea that is behind all the descriptions of seasons in Sanskrit literature. When Sanskrit poetry describes all *Ṛtus* with equal fervour and when Vālmīki, its father, says of the chill *Hemanta* that it is '*Ṛturiṣṭaḥ*', the 'lovable season' and an ornament of the year—'*alaṁkṛta ivābhāti yena saṁvatsaraḥ śubhaḥ*', it is the realisation of this One ultimate all-comprehensive Being, which is also the fountain-head of Beauty and the basis of all expressions of Beauty, that fills the heart of the poet and suffuses all his expression; this is the philosophy of *Ṛtu-Kāvya*.

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  Srk. p. 55 Hemanta

कतिचिद् दिवसानि काण्डशेषाः
  Ssn. p. 210 Vasanta

कतिपयसहकारपुष्परम्यः
  Srbh. p. 346 (15) Hemanta

कन्दलीषु कुटजेषु
  Ssn. p. 217 Varṣā

कन्याप्रसूतस्य धनुःप्रसङ्गात्
  Srbh. p. 346 (11) Hemanta

कमलिनी मलिनी दयितं विना
  Śp. 571 (3793) Vasanta, Vijjakā
  Srbh. p. 332 (70)

कम्पप्रदोऽसौ
  Sbhv. p. 310 (1834) Hemanta, Śrībaka

करचरणनासमादौ
  Sbhv. p. 313 (1852) Śiśira, Bījaka

कर्णिकारलताः फुल्लकुसुमाकुल-
  Sbhv. p. 281 (1655) Vasanta, Indradatta

कर्णोत्तंसः शिशुशुकवधू-
  Skm. p. 338 Grīṣma

का तारैर्मम गर्जितैः
  Smv. p. 225 Varṣā

कानि स्थानानि दग्धानि
  Smv. p. 215 Grīṣma
  Sbhv. p. 292 (1717)
  Śp. p. 578 (3828)
  Srbh. p. 336 (30), all Bhīma

कान्तानां वदनेन्दुकान्तिमधुना
  Skm. p. 352 Śarad, Lakṣmīdhara

कान्तां कापि विलम्बिनीम्
  Srk. p. 42 Prāvṛḍ

कान्तां हित्वा विरहविधुर-
  Srk. p. 31 Vasanta, Manovinoda

कान्तेन प्रहितो नवः
  Srk. p. 30 Vasanta, Vākkūṭa

काप्यन्या मुकुलाधिकारमिलिता
  Srk. p. 34 Vasanta

कामं कूले नदीनाम्
  Skm. p. 343 Varṣā
  Srk. p. 49; both Yogeśvara

कामिनो हन्त हेमन्तनिशि
  Srbh. p. 345 (6) Hemanta

कामेन कामं प्रहिता जवेन
  Srbh. p. 340 (19) Varṣā

परिचुम्बति संश्लिष्य
Srbh p. 331 (57) Vasanta
Sbhv. p. 280 (1647)
Śp. p. 570 (3785)

परिभ्रमन्त्या भ्रमरीविनोदे
Śp. p. 595 (3914) Śarad, Guṇākara

पाकं यत्र न याति
Skm. p. 355 Hemanta Ācārya Gopīka

पाकात्ती रैकभाजाम्
Ssn. p. 211 Vasanta

पाणौ पद्मधिया
Śp. p. 573 (3803) Vasanta, Acala

पाथोदैः पटवेश्मपाङ्क्तपृथुभिः
Ssn. p. 216 Varṣā

पान्थस्यारात्क्षणमिव गतेः
Srk. p. 57 Śiśira

पान्थानां प्रमदा इव
Srbh. p. 337 (56) Grīṣma

पारावारप्रकटपुलिनाभ्युद्गम-
Skm. p. 352 Śarad

पार्श्वाभ्यां शिरसा निमीलितदृशः
Srk. p. 45 Prāvṛḍ

पाश्चात्यैः मरुमारुतैस्त्रिजगताम्
Śp. p. 579 (3831) Grīṣma, Śārṅgadhara
Srbh. p. 336 (29)

पिककूजितमत्यन्तम्
Sbhv. p. 284 (1675) Vasanta

पिकत्रोटीदात्रत्रुटितसहकार-
Skm. p. 335 Vasanta, Kālidāsanandi

पिबति व्योमकटाहे
Srk. p. 48 Prāvṛḍ, Yogeśvara

पिबन्नम्भः प्रपापालीम्
Smv. p. 218 Grīṣma
Ssn. p. 215

पीताम्भः स्तिमिताः सृजन्ति
Srk. p. 42 Prāvṛḍ

पीनोत्तुङ्गपयोधराः
Śp. p. 599 (3939) Śiśira, Śvetāmbara Śrīcandra
Srbh. p. 347 (14)

पुरः पाण्डुप्रायं तदनु
Srk. p. 59 Śiśira

पुष्पाणि प्रथमं ततः
Srbh. p. 333 (95) Vasanta

पुष्पेषोरस्त्रकोशः शुकपठनमठः
Smv. p. 209 Vasanta

पूरापायप्रकटविटपाः
Skm. p. 353 Śarad
Srk. p. 53; both Ḍimboka

पूर्वं द्विरेफपरिभूतिभयात्
Śp. p. 573 (2802) Vasanta

पूर्वं वारिधरप्रसङ्गसमयेन
Sbhv. p. 309 (1825) Śarad
Smv. p.229; both Bhogivarman
Skm. p. 353 Kāśmīraka Bhogaka(va)rman

पूषा प्रातर्गगनपथिकः
Srk. p. 57 Śiśira

पृष्ठारोपितकर्पटस्य
Smv. p. 237 Śiśira

पृष्ठेषु शङ्खशकलच्छविषु
Srk. p. 52 Śarad

प्रतस्थिरे पल्लवरागताम्रैः
Ssn. p. 217 Varṣā

प्रतिगतमर्थिजनानाम्
Smv. p. 213. Grīṣma
Sbhv. p. 288 (1700)
Śp. p. 578 (3825)
Srbh. p. 335 (3)
Ssn. p. 213

प्रत्यग्रातिलका सद्यः
Sbhv. p. 280 (1651) Vasanta, Vararuci

प्रत्यासन्नसखीकराम्बुज-
Śp. p. 588 (3880) Varṣā, Nāthakumāra

प्रयाणव्यापारं तुहिन-
Sbhv. p. 313 (1846) Hemanta, Bhartṛ Sārasvata

रजःपातज्ञानाम्
Srk. p. 50 Śarad, Manovinoda

रविप्रभाभिन्नाग्रोमणिप्रभः
Sbhv. p. 289 (1704) Grīṣma

रसति तरुणीकेशश्यामे
Sbhv. p. 298 (1761) Varṣā
Śp. p. 590 (3890), both Jīvanāga

रात्रौ वारिभरालसाम्बुद-
Smv. p. 225 Varṣā, Amaruka
Sbhv. p. 301 (1774), Argaṭa
Śp. p. 590 (3891)

रिक्ता विपाण्डुरात्मानः
Sbhv. p. 305 (1800) Śarad, Aurva

रिक्तेषु वारिकथया विपिनोदरेषु
Srbh. p. 336 (18) Grīṣma

रुन्धानः कर्णसन्धी
Skm. p. 360 Hemanta, Suvratadatta

रेजे पुष्पैर्ग्रीष्ममासाद्य
Srbh. p. 335 (1) Grīṣma

रे पान्थाः स्वगृहाणि
Srbh. p. 335 (141) Vasanta

लज्जा प्रौढमृगीदृशामिव
Srbh. p. 346 (30) Hemanta

लताकुञ्जं गुञ्जन्मदवदलिपुञ्जम्
Srbh. p. 334 (129) Vasanta

लतानामेतासाम्
Smv. p. 211 Vasanta

लतां पुष्पवतीं स्पृष्ट्वा
Ssn. p. 212. Vasanta

ललितमुरसा तरन्ती
Śp. p. 582 (3847) Grīṣma, Amaruka
Srbh. p. 337 (60)

लालाकल्पैस्त्रिदशकरिणाम्
Srk. p. 53 Śarad, Śubhāṅga

लीलादोलातिखेलारसरभस-
Śp. p. 575 (3815) Vasanta, Dhanadadeva

लूने कालाञ्जनपरिचये
Srk. p. 48 Prāvṛḍ

लोलैः कोकिलमण्डलैः
Srk. p. 32 Vasanta, Manovinoda

वक्रेण शिरसि निहितः (पतता)
Sbhv. p. 283 (1669) Vasanta,
Śp. p 576 (3818)
Srbh. p. 335 (138)

वज्रेण त्रिजगत्पतेः
Smv. p. 220 Varṣā
Śp. p. 586 (3868), both Sūktisahasra
Srbh. p. 341 (61).

वनिताचित्तचपला
Sbhv. p. 294 (1726) Varṣā, Mahāmanuṣya

वने प्रियमपश्यन्तः
Sbhv. p. 280 (1648) Vasanta

वराहानाक्षेप्तुम्
Skm. p. 351 Śarad
Srk. p. 53, both Śatānanda

वर्षत्यग्निकणानिवोष्णकिरणः
Smv. p. 213 Grīṣma, Vaidya Bhānupaṇḍita

वर्षापा(वा ?)रवधूजनः
Ssn. p. 216. Varṣā

वर्षारम्भसमुन्नमद्-
Skm. p. 343 Varṣā

वर्षासु जाता नवयौवनश्रीः
Srbh. p. 340 (16) Varṣā

वसन्तप्रारम्भे चिरविरहखिन्ना
Sbhv. p. 286 (1688) Vasanta, Rājānaka Laulaka
Srbh. p. 335 (140)

वसन्तविश्लेषमपारयन्त्या
Srbh. p. 340 (17) Varṣā

वहद्दहलमारुतप्रसरद्
Srbh. p. 337 (42) Grīṣma

वह्निर्मन्ये हिमजलभयात्
Skm. p. 333. Vasanta.

विश्लेषो जनितः प्रियैरपि

Sbhv. p.390 (1707) Grīṣma, Ratimitra
Srk. p. 37
Ssn. p. 213

विष्फूर्जत्फाल-

Smv. p. 206 Vasanta, Vaidya Bhānupaṇḍita

विष्वग्वातविकीर्णशीकरकणाः

Skm. p. 349 Varṣā

वृद्धाङ्गनेव विजहौ सरिदुद्धतत्वम्

Srbh. p. 345 (41) Śarad

व्यतीतकल्पे शिशिरैकबाल्ये

Srbh. p. 331 (17) Vasanta

व्याप्तं भिन्नेन्द्रनीलद्युतिभिरिव

Smv. p. 219 Varṣā, Vaidya Bhānupaṇḍita

व्याप्तं वारिधरैरकाण्डमुदितैः

Skm. p. 344 Varṣā, Vātoka

व्याप्यान्तरीक्षककुभौ

Skm. p. 345 Varṣā, Loṣṭasarvjña

व्योमव्यालोलमुक्ताफलधवल-

Śp. p. 583 (3852) Grīṣma
Srbh. p. 339 (126), Devadāsadeva

व्योम्नि नीलाम्बुदच्छन्ने

Sbhv. p. 294 (1736) Varṣā, Vararuci

व्योम्नि विश्रान्तजीमूते

Smv. p. 227 Śarad, Sūktisahasra

शङ्कापातविशीर्णपार्श्वसलिला

Ssn. p. 214. Grīṣma

शनैः शान्ताकूताः

Srk. p 51 Śarad

शमयति जलधरधारा चातकयूनाम्

Srbh. p. 340 (14) Varṣā

शरदि रविरश्मितप्ता

Sbhv. p. 307 (1814) Śarad, Jayagupta

शरद्युत्पन्नसंदेहाः सरसः

Sbhv. p. 305 (1975) Śarad, Śakavṛddhi

शालिच्छेदसमृद्धहालिकगृहाः

Skm. p. 363 Śiśira

शिखिकुलगलप्राप्तच्छायैः

Sbhv. p. 298 (1763) Varṣā

शिलीमुखैरद्य मनोज्ञपक्षैः

Srk. p. 35 Vasanta, Śubhāṅga

शीतांशोरिव नूतनस्य रुचयः

Srbh. p. 346 (29) Hemanta

शीतार्तैरिव भग्नशैशिर-

Srk. p. 33 Vasanta, Trilocana

शुकपत्रहरितकोमल-

Srk. p. 40 Grīṣma, Vāgura

शुकस्निग्धैः पत्रैर्युवतिकरदीर्घैः

Srk. p. 59 Śiśira, Śatānanda

शुकहरितयवानाम्

Sbhv. p. 312 (1841) Hemanta
Śp. p 596 (3920)
Srbh. p. 346 (24)

शुचौ तप्ताङ्गानाम्

Skm. p. 339 Grīṣma

शुभ्राभ्रं गगनं क्वचित्

Skm. p. 350 Varṣā, Saṅgrāmadatta

शुभ्राभ्रं व्योम सोमः

Smv. p. 226 Śarad, Vaidya Bhānupaṇḍita

शैलश्रेणिरपेतदावदहना

Srk. p. 43 Prāvṛḍ

शोणैः परिवृतः पद्मैः

Smv. p. 227 Śarad, Sūktisahasra

शोभां दिक्तरुणीर्नयन्ति

Sbhv. p. 312 (1845) Hemanta, Bhartṛ Sārasvata

श्यामलाः प्रथमतोऽपि वामनाः

Ssn. p. 217 Varṣā

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* In the above Index of the *Ṛtu*-verses from the Anthologies, only verses of poets and works not noticed in the course of the lectures are included. The following is the list of the Anthologies used in the above Index:

(1) Śp. — Śārṅgadharapaddhati of Śārṅgadhara, Bombay Sanskrit and Prakrit Series, 1888.

(2) Skm. — Saduktikarṇāmṛta of Śrīdharadāsa, Firma K.L. Mukhopadhyaya, Calcutta, 1965.

(3) Srk. — Subhāṣitaratnakośa of Vidyākara, Harvard Oriental Series, No. 42, 1957.

(4) Srbh. — Subhāṣitaratnabhāṇḍāgāra, N.S. Press, Bombay, 1952.

(5) Ssn. — Subhāṣitasudhānidhi of Sāyaṇa, Karnatak University, Dharwar, 1968.

(6) Sbhv. — Subhāṣitāvali of Vallabhadeva, Bombay Skt. and Pkt. Ser., BORI., Poona, Reprint, 1961.

(7) Smv. — Sūktimuktāvali of Jalhaṇa, *GOS.* 82, 1938.

(8) Srh. — Sūktiratnahāra of Kāliṅgarāya Sūrya, Trivandrum Sanskrit Series, 141, 1938.

ADDITIONAL NOTES

(1)

P. 2. *The Number of the Ṛtus in the Vedas* :

In one and the same Vedic text it is quite common to find the Ṛtus spoken of as five in some contexts and as six in others; when they are counted as five Hemanta and Śiśira are clubbed rogether. The real basis of giving 5 or 6 as the number is the idea on hand to reinforce which the Ṛtus are brought in as *arthavāda*; if the thing dealt with is 5 in number, the text would say *Pañca vā ṛtavaḥ* but if the thing is 6 in number it would say *ṣaḍ vā ṛtavaḥ*.

A similar exigency is responsible when some other Vedic text wants to emphasise a thing which is primarily threefold and says that the real Ṛtus are only three, *Grīṣma, Varṣā* and *Hemanta*; the other three are but shadows or derivatives of these. The *Jaiminīya Brāhmaṇa* (II. 360, Dr. Raghuvira, Nagpur, 1954) says:

त्रयो ह वा ऋतवोऽनृतवोऽन्ये । ग्रीष्मो वर्षा हेमन्त एते ह वा ऋद्धा ऋतव उपश्लेषगा इवान्ये ।

Earlier in 3.1 the same text describes how Prajāpati created three primary *Ṛtus* and out of them, three more derivatives; from *Grīṣma, Vasanta*; from *Varṣā, Śarad*; and from *Hemanta, Śiśira.*

The same *Brāhmaṇa* elsewhere speaks of *Ṛtu* or *Ṛtus* as one, three, six, twelve, seventeen, or twenty (II. 52).

(2)

P. 5. *Ṛtu-sandhi in the Vedas*:

Ṛtu-sandhi has been mentioned first as spoken of by Vāgbhaṭa (p. 35) and then dealt with in some detail, as dealt with in poetry, drama and poetics (p. 92).

The idea of *Ṛtu-sandhi* however goes to Vedic literature itself. We read in the *Kauṣītakī Brāhmaṇa* (VI.10-12; the passage is read also in *Gopatha* II.1.19) that the Cāturmāsya sacrifices are indeed of curative significance and hence are they performed in *Ṛtu-sandhis* and *Ṛtu-sandhis*, the transition from one Ṛtu to another, cause illness.

अथो भैषज्ययज्ञा वा एते यच्चातुर्मास्यानि । तस्मादृतुसन्धिषु प्रयुज्यन्ते । ऋतुसन्धिषु हि व्याधिर्जायते ॥

More than once the Vedic texts speak of *Ṛtu-mukha*. In one passage, it is said that it is not easy to decide the face of the *Ṛtu* and the *Ṛtus* are double-faced or they face two sides.

को हि तद्वेद यदृतूनां मुखम् । *Tait. Sam.* 6.5.3.2 उभयतोमुखा हीम ऋतवः, न वैतद्विद्म यत ऋतूनां मुखम् । *Maitr. Sam.* 4.6.7; *Kāṭhaka* 28.2. This too seems to refer to the phenomenon of *Ṛtu-sandhi.*

On p. 93, I have given Rājaśekhara's detailed treatment of *Ṛtu-sandhi*. The last of the four phases of a *Ṛtu* is, according to Rājaśekhara, *Anuvṛtti*, which is the continuance of a feature of a particular *Ṛtu* in a subsequent *Ṛtu*. According to poetic convention which he describes earlier, he points out that poetic practice confines particular natural phenomena to particular seasons, although they occur in other seasons too. This idea too, I think, is already foreshadowed in the statement in *Śatapatha* 8.7.1.4.

तस्मादेकैकस्मिन्नृतौ सर्वेषामृतूनां रूपम् ।

P. 5. *Ṛtus and Pitaras*.

Several texts equate the two : ऋतवः पितरः *Kauṣītakī Brāhmaṇa* 5.8.31; *Gopatha* 2.1.24 etc.; *Śatapatha* 2.4.2. 24 पितरो वा ऋतवः; *Maitr. Sam.* III.4.4.I.10.17. पितर ऋतवः *Kāṭhaka* XXI. 12.

In *Śatapatha*, the three earlier *Ṛtus*, *Vasanta*, *Grīṣma* and *Varṣā* are called *Devas* and the three latter, *Śarad*, *Hemanta* and *Śiśira*, *Pitaras* (*Mādh.* 2.1.3.1.).

असौ वा आदित्य ऋतुः, असौ वा आदित्यः शुक्रो रश्मय ऋतवः ।

Regarding the Mantra 'Namo vaḥ pitaro rasāya' etc. and the identification of the *Ṛtus* and the *Pitaras*, which the *Brahmāṇḍa Purāṇa* also speaks of as pointed out on p. 29, attention may be drawn to Manu III.217, according to which, in the latter part of the *Śrāddha* offered to the *Pitaras*, the *Pitaras* are to be saluted with the above noted Mantra 'Namo vaḥ pitaro rasāya' and along with this the six Ṛtus are also to be saluted.

षड्ऋतूंश्च नमस्कुर्यात्पितॄनेव च मन्त्रवित् ।

For the *Ṛtu-namaskāra*, Kullūka mentions the beginning of a set of verses: 'वसन्ताय नमस्तुभ्यम्'.

P. 6. *Ṛtu and Sun*.

On the identification of Ṛtus with Sun, the following other Vedic texts may also be seen:

Kāṭhaka XXVIII. 2, 10 : असौ वा आदित्य ऋतुः, असौ वा आदित्यः शुक्रो रश्मय ऋतवः ।

Ṛtu-sūkta

Among mss. in U.P., Punjab and Kashmir, independently and in the collection of *Mantras* called *Ṛcaka*[1], is found a set of *Mantras* called *Ṛtu-sūkta* or *Ṣaḍṛtu-sūkta*. Aufrecht notes a few mss. of this. In the *Kāṭhaka-saṅkalana*[2], brought out by Dr. Suryakant, three mss. of the *Ṛcaka*-collection in Lahore are noted in the Introduction as

1. See *New Catalogus Catalogorum* III. p. 28.
2. Meharchand Lacchmandas, Lahore, 1949.

comprising the *Ṛtu* or *Ṣaḍṛtu Sūkta*. I found that among the mss. in the Akhila Bhāratīya Samskṛta Pariṣad, Lucknow, there were six mss.[1] of this *Ṛtu* or *Ṣaḍṛtu Sūkta* and got copies of these[2] to examine and to identify them.

The main part of the material in these Lucknow mss.—the actual *Sūkta* on *Ṛtus*—consists of 6 *Mantras* on the 6 Seasons beginning वसन्तेन ऋतुना देवाः etc. and ending शैशिरेण ऋतुना देवाः etc. and these are the same as *Vāj. Sam.* (*Mādhy.*) XXI. 23-28, *Kāṭhaka* XXXVIII. 11, *Maitr.* III. 11. 12 and *Taitt. Brāh.* II. 6 19. 1-2. This series of *Mantras* occurs in *Kāṭhaka* and *Maitr.* *Samhitās* under Sautrāmaṇī sacrifice and in the *Taitt.* as well as *Vāj.* *Samhitās*, they are introduced by Sāyana, Uvaṭa etc. as *Yājyānuvākyas* in a sacrificial offering to Indra.

For each of these six oblations which the Devas do for Indra, each of the six Seasons is said to be in attendence along with the Devas and in each case, a specific *Stoma* and a specific *Sāman* are said to be recited. Also in each case a particular quality is said to be imparted to Indra through this oblation. The quality associated with each *Ṛtu* here may be noted along with similar Ṛtu-quality associations in Vedic texts already noticed. We read here:

Vasanta —*Vayas* i.e. long life (Sāyana); Grīṣma-*Bala*; Varṣā-*Viś* and *Ojas*; Śarad-*Śrī*; Hemanta-*Bala*, *Saha*; Śiśira-*Kṣatra*. It may be seen that, in this assignment, there is a general appropriateness from the point of view of the qualities which we may associate naturally with each of the *Ṛtus*.

Now the *Ṛtu Sūkta* mss. in the Lucknow collection present some more material. In all of them there are additional prose passages, appearing to be from some *Brāhmaṇa*-text in which is set forth the process of creation of *Puruṣa* and the animate and inanimate world, and the six Seasons one after the other. The passage ends with oblations to the six Seasons 'Vasantāya Svāhā' etc. With a further verse and prose line praying that the six *Ṛtus* may be pleased with this *Mantra-homa*, the mss. end. In five of the mss. there is at the beginning, a set of additional verses in classical metres and *kāvya*-style on *Vasanta*, the *Ṛtu-rāja*, describing and saluting that Season. From all this it is clear that these mss. represent a separate rite of propitiating the *Ṛtus* obviously performed at the beginning of Spring, utilising the *Ṛtu-mantras* found in the Vedic texts, 'Vasantena Ṛtunā' etc.; and from the script and provenance of these mss. and the collection called *Ṛcaka*, we may take that this *Ṛtu-homa* was in practice in Kashmir.

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1. Nos. 1518, 1791, 2051, 2554, 2672 and 3313. The first is in Śāradā script.

2. Thanks to Prof. K. A. S. Iyer and Sri Gopal Chandra Sinha of the Pariṣad.

P. 92. *Ṛtu-sandhi:*

Among the earlier Ālaṁkārikas, Vāmana quotes a fine verse on the declining Śiśira and incipient *Vasanta* and in his comments on this, mentions *Ṛtu-sandhi*; he also makes an improvement over the second line of the verse and curiously, with this emended line, it is cited in the anthology *Subhāṣitaratnakośa* (*HOS*. 174), along with several other beautiful verses on *Śiśira-Vasanta-sandhi*.

च्युतसुमनसः कुन्दाः पुष्पोद्गमेष्वलसा द्रुमा
मलयमरुतः सर्पन्तीमे वियुक्तधृतिच्छिदः ।
अथ च सवितुः शीतोल्लासं लुनन्ति मरीचयो
न च जरठतामालम्बन्ते क्लमोदयदायिनीम् ॥

ऋतुसन्धि-प्रतिपादनपरेऽत्र द्वितीयपादे प्रक्रमभेदः, मलयमरुतामसाधारणत्वात् । एवं द्वितीयः पादः पठितव्यः - 'मनसि च गिरं बध्नन्तीमे किरन्ति न कोकिलाः' ।

Pp. 94-5: *Ṛtu-Sandhi in Bharata's Nāṭya Śāstra*:

I have dealt with in the pages mentioned, the subject of *Ṛtus* in Bharata's *Nāṭya Śāstra*, in connection with *Abhinaya* and *Dhruvā*-songs.

Bharata speaks also of *Ṛtu-Sandhi*. In Ch. 28 when explaining music concepts, Bharata gives the border-land between two seasons as an appropriate analogy for the common ground in between two notes in the octave, called *Svara-sādhāraṇa*, where a microtone is counted in terms of the earlier *Svara* (or of the later), as a variety of it, e.g. *Kākalī-niṣāda*, which is two *Srutis* above *Ni* and is not yet *Ṣaḍja* and *Antara-gāndhāra* which is above *Ga* but is not yet *Ma*. One of the etymologies of the adjunct 'Kākalī' proposed by Bharata is that it has the quality of 'Kākṣi', that is, turning to either side. At one time the *Kākalī Ni* was taken with the next note *Sa* (as *Cyuta-ṣaḍja*) and called a variety of *Sa* as Kālidāsa records in *Raghu* I. 39. To illustrate this Bharata mentions the natural phenomenon of 'Kāla-sādhāraṇa' and cites an Āryā-verse depicting the interval of time when the symptoms of cold and warmth show that *Śiśira Ṛtu* has not completely gone nor has *Vasanta* not set in; and it is still cold in shade and when one comes out into sunshine, one perspires.

तत्र साधारणं नाम अन्तरस्वरता । कस्मात्? द्वयोरन्तरे योऽर्थो भवति स साधारणः । यथा ऋत्वन्तरे—

छायासु भवति शीतं प्रस्वेदो भवति चातपस्थस्य ।
न च नागतो वसन्तो न च निःशेषः शिशिरकालः ॥

इति कालसाधारणता। * * * निषादः काकलीसंज्ञः। कलत्वात् काकली, कष्टत्वाद्वा अतिसौक्ष्म्याद्, अथवा काक्षित्वात् उभयसंबन्धात्काकलीसंज्ञा।

N. S. XXVIII. 35-37. K. M. edn.; 32-34 Kasi edn.; 33-35, GOS. edn.

The word '*Ṛtvantare*', 'interval between two *Ṛtus*' is found in the Kāvyamālā and Kāśī editions, and not in the G. O. S. edn. So also the explanation 'Kākṣitvāt'.

P. 98. Maṅkhaka's *Śrīkaṇṭhacarita*.

Among the later *Mahākāvyas*, the *Śrīkaṇṭhacarita* of the Kashmirian poet Maṅkhaka may be noticed on the above-mentioned page, before Kṣemendra.

In Canto 6 of his poem, Maṅkhaka begins a description of *Vasanta*. Many familiar ideas, going to Kālidāsa again and again, occur here and attention may be drawn to a few which show some fresh turns, while utilising the familiar materials. VI. 51 presents *Vasanta* as preoccupied with the reading of the poem of love, with the red *Palāśa* blossoms of his lips throbbing, with the swinging line of bees as his brows rising and falling and the full-blown lotus as his wide open, un-winking eye. In 16, the poet uses a well-known idea from the great master's description of Spring in *Kumāra* III. 28, referring to the fine colour on one hand and on the other, the utter brankruptcy of smell of the *Karṇikāra*; Maṅkhaha turns out a fresh fancy on this by saying that although lacking in fragrance, the *Karṇikāra* carried through its role of a minstrel of Spring by the excellence of the colour and this sparked off a quarrel between the sense of smell and the sense of sight. This verse gave the poet the sobriquet *Karṇikāra Maṅkha*. Although cold was past and there was no more need for heaters, the *Aśoka* with the clusters of red blossoms shone like the heater with live coals, of the God of Love (15). In another verse (17), Maṅkhaka sees in the *Aśoka*, covered with the blossoms, the image of a Buddhist *Bhikṣu* in his ruddy recluse-robe inculcating in the minds of the wayfarers (the separated lovers) utter emptiness (the doctrine of nihilism). Verse 37 may be mentioned for the simple, straight and graceful manner in which Spring is said to affect and alter even the elements of nature. Caitra, the first Spring month, established a as the high priest of the Kingdom of Love, the black bee, always engrossed in drinking *madhu* and resorting to creepers in bloom (ladies in period-latāḥ puṣpavatīḥ)! (38).

The description of Spring in this canto includes reference to sports like *Dolā*, swinging, enjoyed by ladies. The description is continued in the next canto in which Śiva and Pārvatī move

about and Śiva couples his pictures of the features of the Season with appreciations of Pārvatī's charms.

P. 111. The *Rāmāyaṇa Campū* ascribed to Bhoja.

After the *Śṛṅgāramañjarī Kathā* of Bhoja noticed here, some attention may be devoted to the popular *Campū* of Bhoja on the *Rāmāyaṇa*. The *Ṛtus* of *Vasanta, Varṣā* and *Śarad* are described here briefly in the same places in the *Kiṣkindhā Kāṇḍa* where they occur in the original of Vālmīki.

A feature of these descriptions of Bhoja is the sound effects of *Anuprāsa* and *Yamaka* which he uses continuously. When in the opening verse here Bhoja describes the Pampā being as transparent as the mind of the good souls, (स तां सतां बुद्धिमिव प्रसन्नाम्), he is transferring to Pampā Vālmīki's description of the waters of Tamasā.

रमणीयं प्रसन्नाम्बु सन्मनुष्यमनो यथा । I. 2. 5

Puns are also used and much cleverness is displayed althrough these short descriptions of the three Seasons. In verse 27, the poet plays on the 'Kekā' sounds of the hilarious peacocks, in the Rains and says that the peacocks are asking thereby who are the men (*Ke*) and who the women (*Kāḥ*) who are undergoing the harsh pain of separation in these days of rising clouds.

पयोदमलिने दिने परुषविप्रयोगव्यथां
नरेषु वनितासु वा दधति हन्त के का इति ॥

The end of the resounding Rains is described in v. 33 in terms of a dance on the stage of the skies coming to an end, with the lights of lightnings put off and the din of the drums of clouds coming to a stop.

P. 100. Bilhaṇa's *Vikramāṅkadeva-carita.*

V. 25 here on the southern breeze playing on the women on the swings and doing all that a lover does is an Upajāti-condensation of the long verse in Bhartṛhari's *Śṛṅgāraśataka* quoted on page 80, 'Keśān ākulayan' etc.

Pp. 123-4: *Ālaṅkārikas*:

In addition to the verses on *Ṛtus* figuring among illustrative verses in Alaṁkāra works, which have been dealt with on pages 123-4, the following verses of this class may be noted:

Bhāmaha: II 28: On Spring adorning women with fine garlands and garments and the slopes of mountains with the chirpings of birds.

II. 29: On Summer.

III. 22: On the bee in Vasanta.

III. 40: On the Winter-nights with quarters overlaid with snow-fall, inducing close embraces and becoming long along with the love of the lovers.

P. 125. *Udbhaṭa:* Ṛtu-verses in the illustrations in the *Kāvyālaṅkārasārasaṃgraha* of Udbhaṭa deserve notice. They are mostly on *Śarad* and are spoken by Śiva to Pārvatī, I. 6; I. 10; I. 11, a very good one describing how the maiden of Nights took the water of moon-light in the pot of moon and watered the garden of the skies bespangled with the flowers of stars.

ज्योत्स्नाम्बुनेन्दुकुम्भेन ताराकुसुमशारितम् ।
क्रमशो रात्रिकन्याभिर्व्योमोद्यानमसिच्यत ॥

I. 12, where Śarad the lady-attendent, with the fluttering wings of Swans is described as waving the fly-whisks for the King of the lake.

I. 14 on *Varṣā*; I. 15, 16, 17, 19, on *Śarad* again.

P. 125. *Vāmana*: In addition to the *Ṛtu*-verses in Vāmana pointed out here, the following may be noted—IV. 2.2: 'Idānīm plakṣāṇām ' etc. on the first burst of red tendeı sprouts on the Plakṣa-trees on the advent of Spring.

P. 125. *Rudraṭa*: Add II.30, Spring.

III.2.5: On *Ṛtu-sandhi*, *Śiśira-Vasanta*, already pointed out.

P. 126. The *Śarad*-verse चन्द्रायते शुक्लरुचापि हंसः etc. is quoted in Bhoja's *S.K.Ā.* under Raśanopamā (IV. 20).

P. 130. The anonymous verse on the rainbow अस्थिरमनेकरागम् etc. This is by Vṛddhi or Śakavṛddhi according to *Sbhv.* p. 294 (1937) and *Sp.* p. 585 (3863).

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